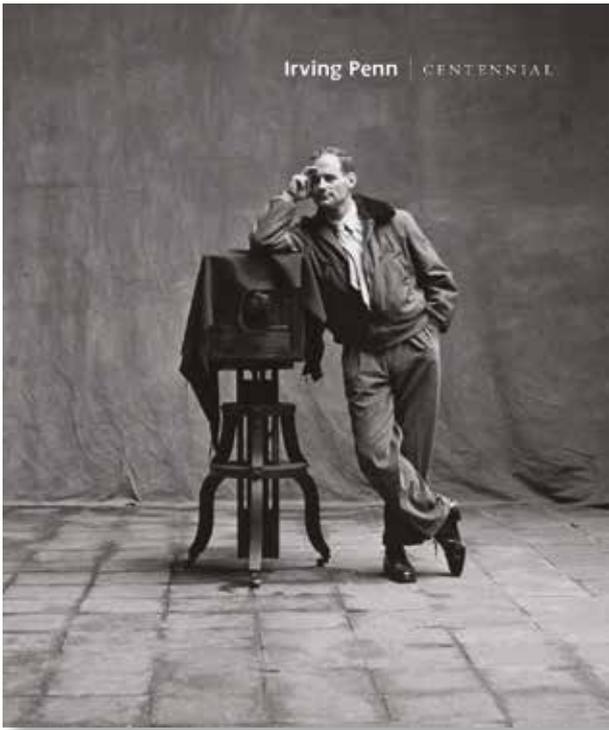
A photograph of a long, narrow architectural corridor. The walls and floor are covered in a complex pattern of light and shadow, created by perforated surfaces. The light is warm and golden, creating a rhythmic pattern of circles and squares. The perspective is from the end of the corridor, looking down its length. The ceiling is dark, and the overall atmosphere is one of depth and architectural detail.

PHOTOGRAPHY &
ARCHITECTURE
CATALOGUE

BESTSELLERS FROM YALE

Yale

PHOTOGRAPHY



200 colour illus.
 372pp. 254 × 304 mm
 Hardcover ISBN 9781588396181
 2017 £55.00 / €65.00 / \$70.00

BESTSELLER

Irving Penn Centennial

Maria Morris Hambourg and Jeff L. Rosenheim

The definitive book on the work of a virtuosic and revered American photographer

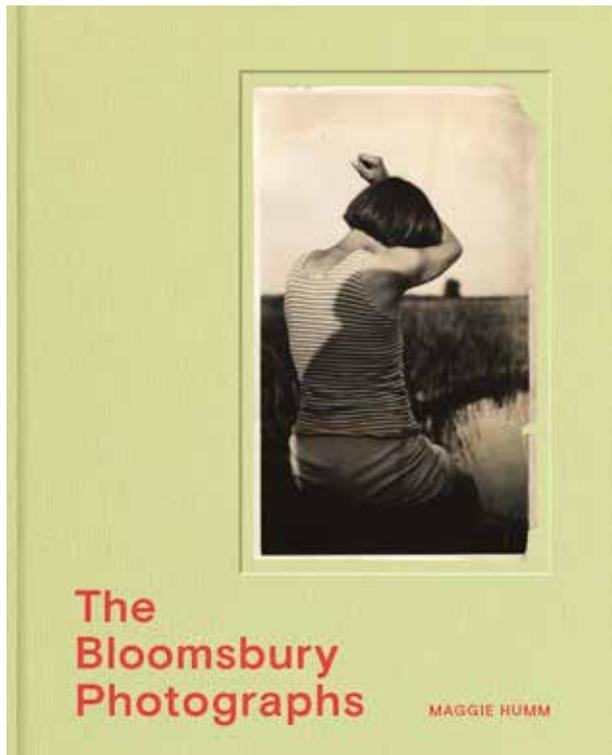
“Irving Penn: Centennial . . . presents page after page of startlingly fresh images.” – Luc Sante, *New York Times*

Irving Penn (1917–2009) was among the most esteemed and influential photographers of the twentieth century. Over the course of a nearly seventy-year career, he mastered a pared-down aesthetic of studio photography that is distinguished for its meticulous attention to composition, nuance, and detail. This indispensable book features one of the largest selections of Penn’s photographs ever compiled, including famous and beloved images as well as works that have never been published, spanning the entirety of his groundbreaking career.

An enlightening introduction situates his work in the context of the various artistic, social, and political environments and events that affected the content of his photographs. Lively essays acquaint readers with Penn’s primary subjects and campaigns, including early documentary scenes and imagery; portraits; fashion; female nudes; peoples of Peru, Dahomey (Benin), New Guinea, and Morocco; still lifes; and much more.

Published by The Metropolitan Museum of Art





161 b/w illus.
 240pp. 215 × 266 mm,
 Hardcover ISBN 9780300273755
 2024 £30.00 / €35.00 / \$40.00

BESTSELLER

Bloomsbury Photographs

Maggie Humm

An enthralling portrait of the Bloomsbury Group's key figures told through a rich collection of intimate photographs

Photography framed the world of the Bloomsbury Group. The thousands of photographs surviving in albums kept by Virginia Woolf, Vanessa Bell, Dora Carrington, and Lytton Strachey, among others, today offer us a private insight into their lives.

Maggie Humm brings together a curated selection of these photographs to offer us a fresh portrait of the Bloomsbury Group, showing them in a new, domestic intimacy. She brings to life the texture of Bloomsbury: their pastimes, children, clothes, houses, servants, pets, holidays. Several photographs are blurred as if taken in a hurried moment of time, and unguarded close-ups reflect complex personal relationships. The Bloomsbury Photographs are not simply documents, but testimonies of relationships, friendships, and the significance of empathetic lives.





BESTSELLER

Bernd & Hilla Becher

Jeff L. Rosenheim

With essays by Gabriele Conrath-Scholl, Virginia Heckert, and Lucy Sante, and an interview with Max Becher

The first comprehensive, posthumous monograph and retrospective on Bernd and Hilla Becher, best known for their photographs of industrial structures in Europe and North America

For more than five decades, Bernd (1931–2007) and Hilla (1934–2015) Becher collaborated on photographs of industrial architecture in Germany, France, Belgium, Holland, Great Britain, and the United States. This sweeping monograph features the Bechers' quintessential pictures, which present water towers, gas tanks, blast furnaces, and more as sculptural objects. Beyond the Bechers' iconic *Typologies*, the book includes Bernd's early drawings, Hilla's independent photographs, and excerpts from their notes, sketchbooks, and journals.

The book's authors offer new insights into the development of the artists' process, their work's conceptual underpinnings, the photographers' relationship to deindustrialization, and the artists' legacy. An essay by award-winning cultural historian Lucy Sante and an interview with Max Becher, the artists' son, make this volume an unrivaled look into the Bechers' art, life, and career.

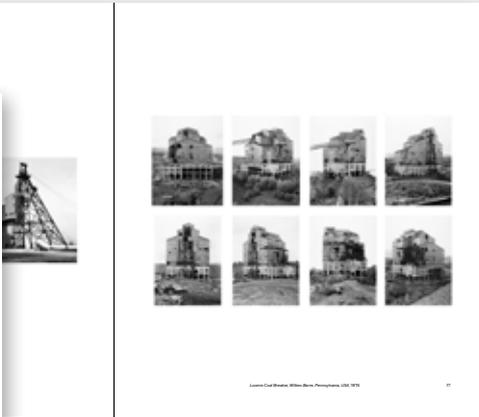
Published by The Metropolitan Museum of Art

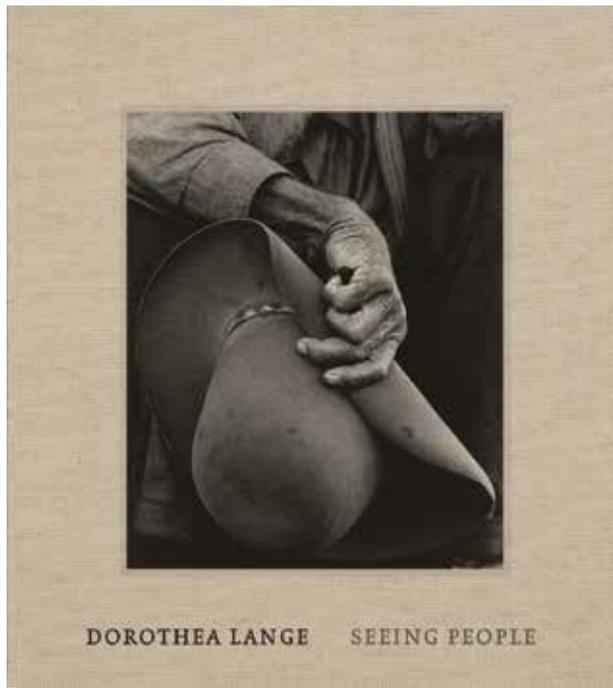
217 duotone illus.
 282pp. 267 x 241 mm
 Hardcover ISBN 9781588397553
 2022 £50.00 / €52.00 / \$65.00



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Virginia Heckert
- The Whole Plant: Typologies in the Bechers' Work
Gabriele Conrath-Scholl
- The Deindustrialized Landscape
Lucy Sante
- Interview with Max Becher
Jeff L. Rosenheim





60 tritone + 40 b/w illus.
 216pp. 234 × 266 mm
 Hardcover ISBN 9780300272000
 2023 £40.00 / €45.00 / \$55.00

BESTSELLER

Dorothea Lange

Seeing People

Philip Brookman, Sarah Greenough, Andrea Nelson and Laura Wexler

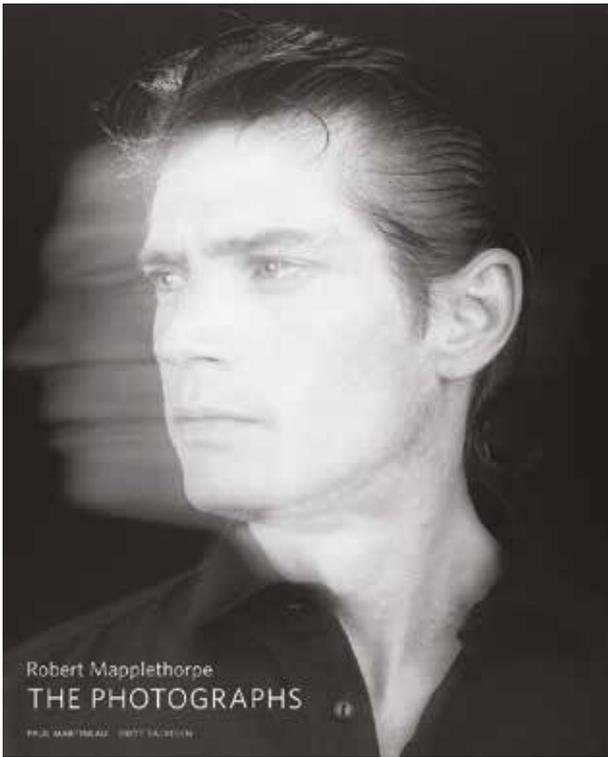
An expansive look at portraiture, identity, and inequality as seen in Dorothea Lange’s iconic photographs

Dorothea Lange (1895–1965) aimed to make pictures that were, in her words, “important and useful.” Her decades-long investigation of how photography could articulate people’s core values and sense of self helped to expand our current understanding of portraiture and the meaning of documentary practice.

Lange’s sensitive portraits showing the common humanity of often marginalized people were pivotal to public understanding of vast social problems in the twentieth century. Compassion guided Lange’s early portraits of Indigenous people in Arizona and New Mexico from the 1920s and 1930s, as well as her depictions of striking workers, migrant farmers, rural African Americans, Japanese Americans in internment camps, and the people she met while traveling in Europe, Asia, and Latin America.

Published in association with the National Gallery of Art, Washington





BESTSELLER

Robert Mapplethorpe

The Photographs

Paul Martineau and Britt Salvesen

This fascinating collection of Robert Mapplethorpe’s photographs contains over 250 striking images – from florals to portraits from nudes to still lifes, as well as images from his controversial X Portfolio

“...an indispensable publication of lasting significance...” – ARTFIXdaily

“Authoritative and indispensable.” – Bay Area Reporter

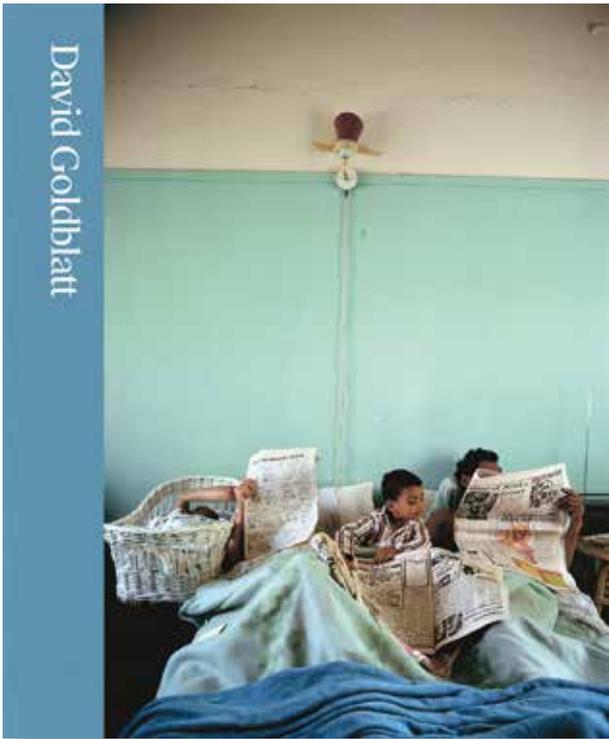
The legacy of Robert Mapplethorpe (1946 –1989) is rich and complicated, triggering controversy, polarizing critics, and providing inspiration for many artists who followed him. Mapplethorpe taught himself about the history of art, how to run a studio, how to network, and how to keep the public interested in him. At the same time, he honed a distinctive individual vision based on craftsmanship and an aesthetic of classical grace. One of the most influential figures of his time, today Mapplethorpe stands as an example to emerging photographers who continue to test boundaries and concepts of the beautiful.

Robert Mapplethorpe: The Photographs offers a timely and rewarding examination of his oeuvre and influence.

Distributed for The Getty Museum

30 colour and 225 b-w illustrations
 340pp. 241 × 304 mm
 Hardcover ISBN 9781606064696
 2016 £60.00 / €68.00 / \$69.95





BESTSELLER

David Goldblatt

No Ulterior Motive

Edited by Judy Ditner, Leslie M Wilson and Matthew S. Witkovsky

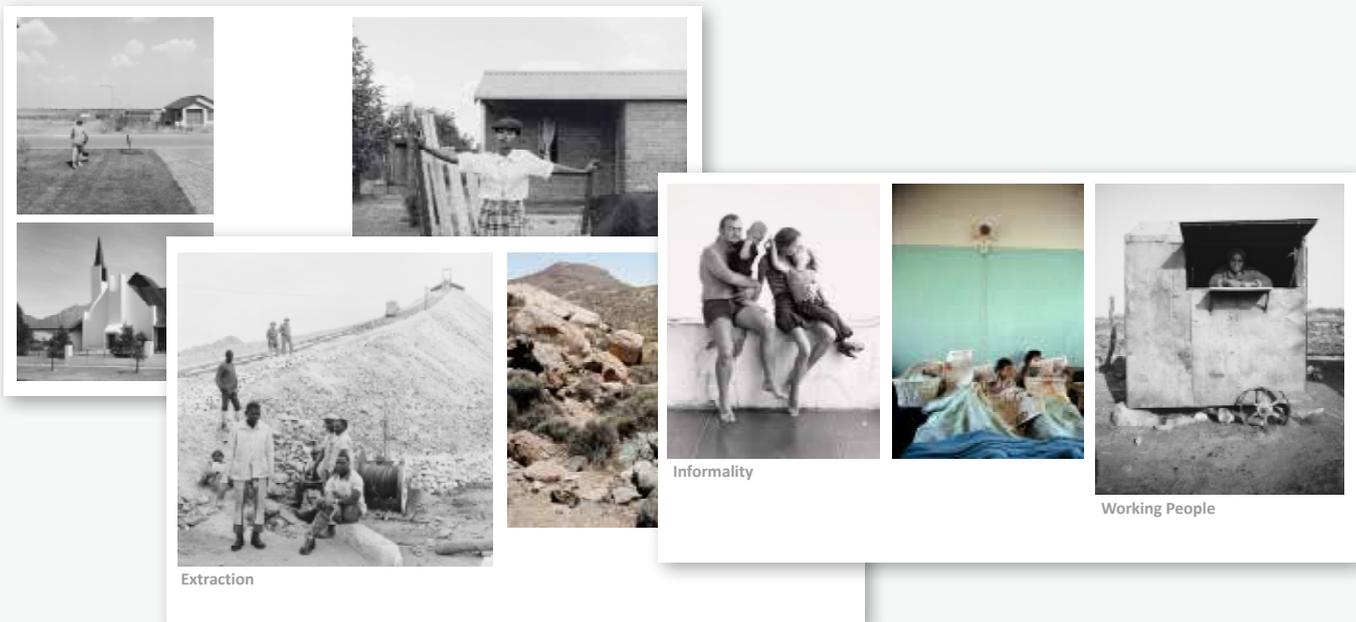
A panorama of the career of South African photographer David Goldblatt, elucidating his artistic commitments, networks, and influence

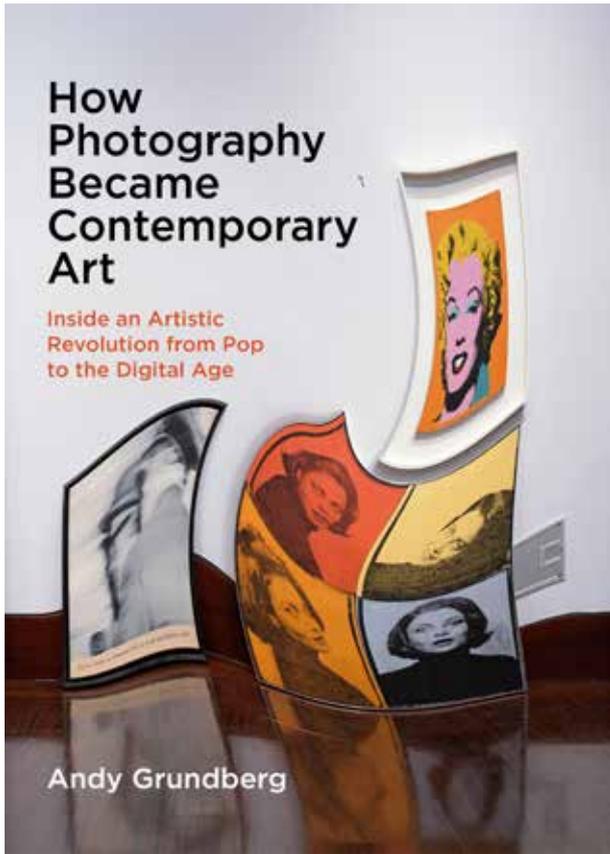
David Goldblatt: No Ulterior Motive coincides with a major traveling retrospective of the renowned South African photographer's work. From vintage handprints of the artist's black-and-white photography, taken between the 1950s and the 1990s, to his post-apartheid, large-format, color work, photographs in the volume are approached thematically—under headers such as “Assembly,” “Disbelief,” “Dialogues,” and “Extraction”—to draw out the artist's core interests in working-class people, the landscape, and the built environment.

Known for his nuanced portrayals of life under apartheid, he covered a wide range of subjects, all of them intimately connected to South African history and politics. The wide-ranging voices in this catalogue foster a broad frame of reference for his work, thus countering a frequent misunderstanding of apartheid as a situation peculiar to South Africa.

Published in association with Fundación MAPFRE, Art Institute of Chicago, and Yale University Art Gallery

215 colour + b-w illus.
 288pp. 241 × 279 mm
 hardcover ISBN 9780300273410
 2023 £50.00 / €55.00 / \$65.00





130 colour illus.
 296pp. 254 x 178 mm
 Paper ISBN 9780300276756
 2024 £25.00 / €30.00 / \$30.00

How Photography Became Contemporary Art

Inside an Artistic Revolution from Pop to the Digital Age

Andy Grundberg

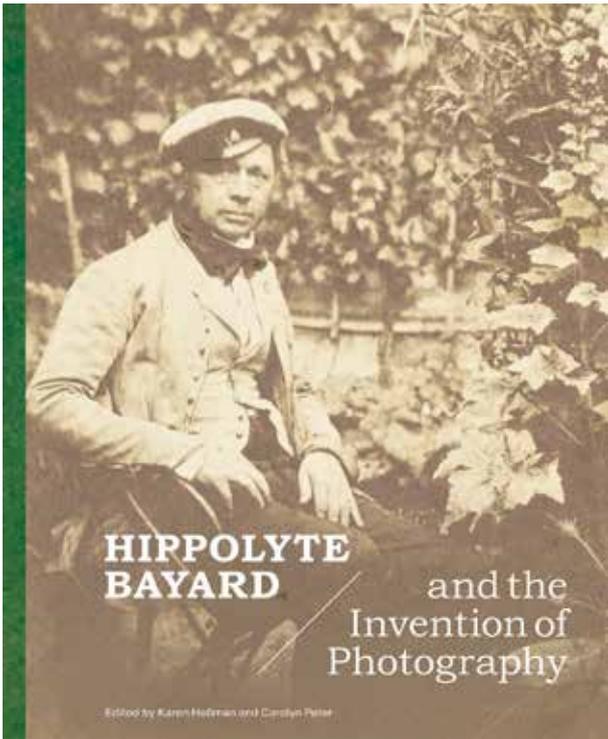
A leading critic's acclaimed story of "the photo boom" during the crucial decades of the 1970s and '80s

"Grundberg . . . is a vibrant, opinionated, authoritative guide to the medium's past and present." — Jackie Wullschläger, *Financial Times*

When Andy Grundberg landed in New York in the early 1970s as a budding writer, photography was at the margins of the contemporary art world. By 1991, when he left his post as critic for the *New York Times*, photography was at the vital center of artistic debate. Grundberg writes eloquently and authoritatively about photography's "boom years," chronicling the medium's increasing role within the most important art movements of the time, from Earth Art and Conceptual Art to performance and video. He also traces photography's embrace by museums and galleries, as well as its politicization in the culture wars of the 1980s and '90s.

Grundberg reflects on the landmark exhibitions that defined the moment and his encounters with the work of leading photographers—many of whom he knew personally—including Gordon Matta-Clark, Cindy Sherman, and Robert Mapplethorpe.





288 colour illus
 304pp. 228 x 279 mm
 Hardcover ISBN 9781606068939
 2024 £55.00 / €65.00 / \$65.00

Hippolyte Bayard and the Invention of Photography

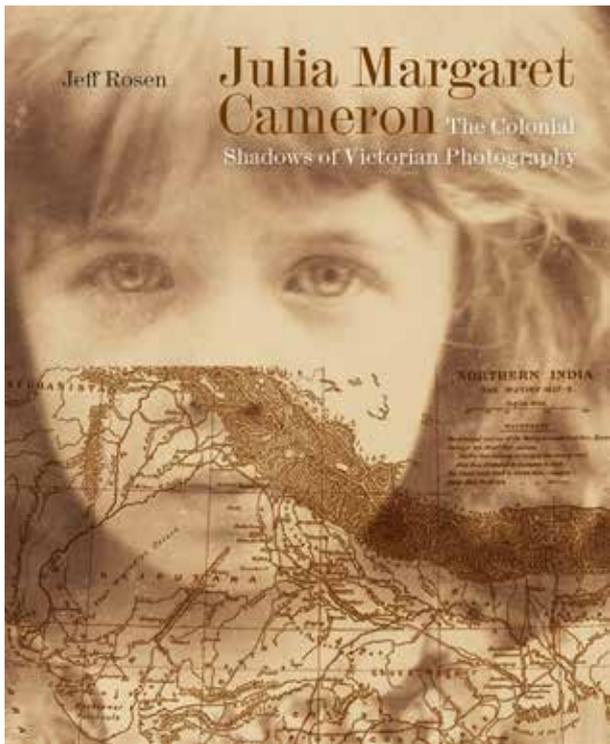
Edited by Karen Hellman and Carolyn Peter

The first English-language volume about Hippolyte Bayard, one of the inventors of photography who helped transform the burgeoning medium into an art form.

Hippolyte Bayard (1801–1887) is often characterized as an underdog in the early history of photography. From the outset, his contribution to the invention of the medium was eclipsed by others such as Louis-Jacques-Mandé Daguerre (1787–1851) and William Henry Fox Talbot (1800–1877). However, Bayard had an undeniable role in the birth of photography and its subsequent evolution into a form of art. He was a pioneer in artistic style, innovator in terms of practice, and teacher of the next generation of photographers.

Alongside an exploration of Bayard’s decades-long career and lasting impact, this volume presents—for the first time in print—some of the earliest photographs in existence. An album containing nearly 200 images, 145 of those by or attributed to Bayard, is among the Getty Museum’s rarest and most treasured photographic holdings. Few prints have ever been seen in person due to the extreme light sensitivity of Bayard’s experimental processes, making this an essential reference for scholars and enthusiasts of the very beginning of photography.





101 colour + b-w illus.
 292pp. 215 × 269 mm
 Hardcover ISBN 9781913107420
 2024 £45.00 / €53.00 / \$60.00

Julia Margaret Cameron

The Colonial Shadows of Victorian Photography

Jeff Rosen

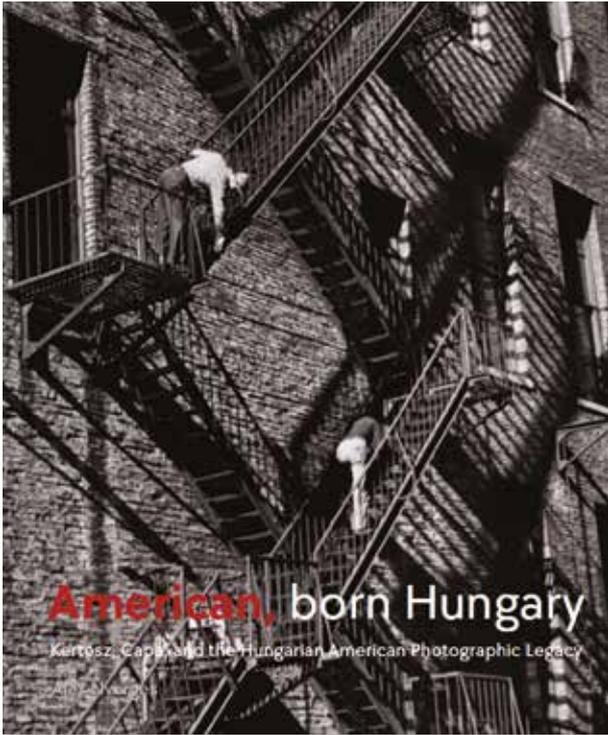
A bold new study of Julia Margaret Cameron's Victorian photographs, charting the legacy of colonialism following the 1857 Indian Uprising.

Julia Margaret Cameron, the celebrated Victorian photographer, was a child of the colonies. Born in 1815 in Calcutta, she was the daughter of a governing official of the East India Company. After relocating to London in 1848, Cameron was embraced by other British expatriates and a celebrated cultural network. This circle included literary personalities like Thackeray and Tennyson, painters and critics associated with the Pre-Raphaelite Brotherhood, and political figures like Thomas Babington Macaulay and Lord Lansdowne.

In 1857, Indians rebelled against British rule, and in London, Cameron became absorbed by news of the Uprising. In the aftermath of the revolt, national and imperial politics transfixed England, some seven years before Cameron took up photography. The impact of those forces, and the inspiration of the literary, artistic, and political works produced by her circle, influenced her earliest imagery. This book exposes how Cameron embedded in her work a visual rhetoric of imperial power.

Distributed for the Paul Mellon Centre for Studies in British Art





American, Born Hungary

Kertész, Capa, and the Hungarian American Photographic Legacy

Alex Nyerges

Contributions by Robert Gurbo and Karoly Kincses

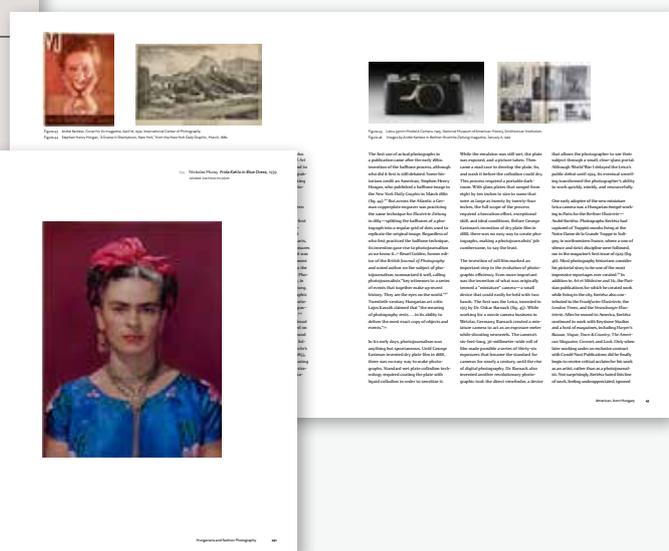
An expansive look at the significant role of Hungarian immigrants in shaping American photographic culture and practice in the twentieth century

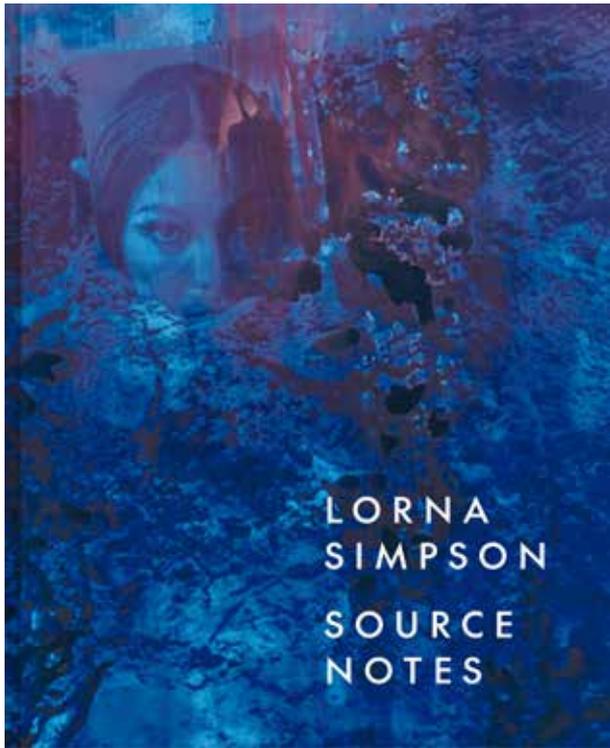
This beautifully illustrated book explores the cultural conditions for photography in Hungary in the first half of the twentieth century and the exodus of groundbreaking Hungarian artists, many of whom journeyed to Berlin, Paris, or London before settling in the United States.

The story of the bounty of intellectual and artistic talent that departed Hungary during this period is told in depth, from the photojournalistic legacy of the Capa brothers and Martin Munkácsi to the deeply experimental work made in the United States by artists such as László Moholy-Nagy and György Kepes to the portraits of cinema icons by André de Dienes, including Marilyn Monroe, which helped fuel Hollywood's Golden Age. The book also introduces the major but underrecognized talent of artists, including John Albok, Anna Barna, Ferenc Berko, Michael Simon, and Paula Wright.

Distributed for the Virginia Museum of Fine Arts

215 colour + b-w illus.
 369pp. 239 × 298 mm
 Hardcover ISBN 9780300279962
 January 2025 £40.00 / €45.00 / \$50.00





144 colour illus.
212pp. 228 × 279 mm
hardcover ISBN 9781588398000
May 2025 £35.00 / €40.00 / \$45.00

Lorna Simpson

Source Notes

Lauren Rosati

Contributions by Hilton Als, David Breslin and Adrienne Edwards

The first publication on the painting practice of artist Lorna Simpson, whose work combines abstraction and figuration to highlight complexities of memory and representation

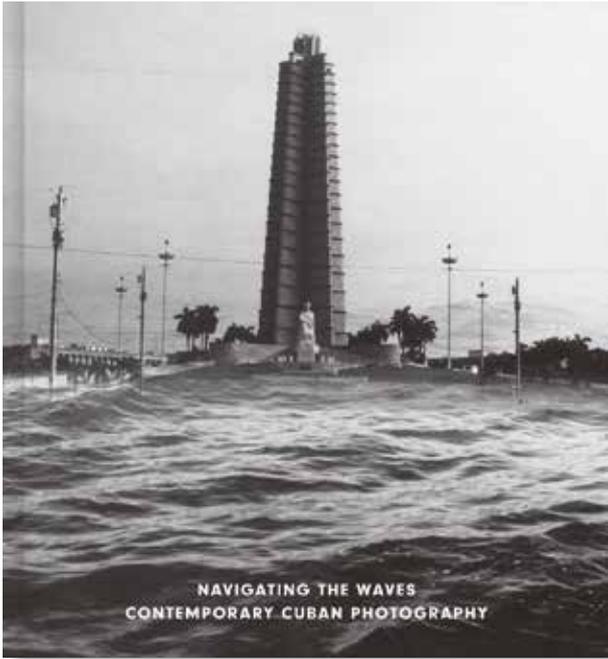
This revelatory first look at the paintings of Lorna Simpson (b. 1960), an artist who has worked primarily as a photographer for much of her career, examines this significant new development in her practice over the last decade. Simpson's recent works, midway between photography and painting, advance her incisive explorations of gender, race, and history through bodies that emerge and disappear—peering from inky surfaces or dissolving into landscapes of melting ice. Her paintings draw on documentary photographs and images from vintage *Ebony* and *Jet* magazines, combining screen-printed collages of found images with washes of colorful ink on fiberglass, wood, or clayboard.

Published by The Metropolitan Museum of Art/Distributed by Yale University Press

Exhibition Schedule:

The Metropolitan Museum of Art, New York
(May 19–November 2, 2025)





Navigating The Waves

Contemporary Cuban Photography

Malcolm Daniel and Raquel Carrera

A vital exploration of postrevolution Cuban photography, tracing the evolution of artists' perspectives and strategies while offering rare insights for US audiences

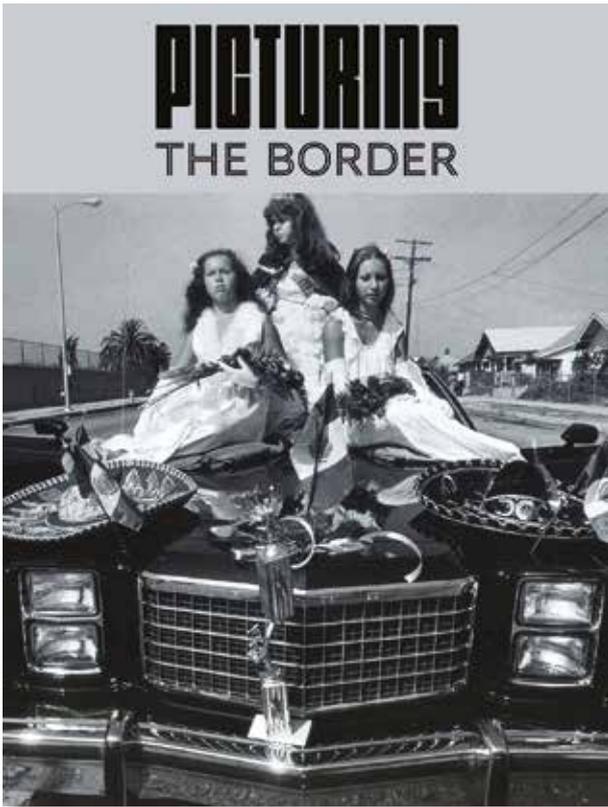
This book presents an exciting look at the extraordinary Madeleine P. Plonsker Collection of postrevolution Cuban photography at the Museum of Fine Arts, Houston. Emphasizing the years since 1990, it aims to shed light on the Cuban people and their artistic achievements featuring photographs by forty-seven photographers. These images trace the evolution of photographic expression in recent decades, from celebration of the Cuban Revolution to social and political critique, particularly after the collapse of the Soviet Union prompted perilous economic conditions in the 1990s.

By examining individual identity, the body and spirit, Afro-Cuban heritage, and the margins of society, this catalogue celebrates the Cuban photographers who created powerful personal expressions while navigating the changing prescriptions and proscriptions of official cultural policy. As a result, it offers new scholarship on the evolution of Cuban photography while fostering a greater understanding of Cuba and its culture.

Distributed for The Museum of Fine Arts, Houston

122 colour illus.
 176pp. 254 × 273 mm
 Hardcover ISBN 9780300278835
 2024 £40.00 / €47.50 / \$50.00





Picturing The Border

Nadiah Rivera Fellah

Contributions by Natalie Scenters-Zapico

A compilation of Latinx photography from the US-Mexico border that foregrounds the complexity and struggle of Latinx borderland communities in the face of widespread fearmongering

The US-Mexico border has undergone dramatic changes over the past six decades, becoming increasingly industrialized, urbanized, and militarized, especially in the aftermath of 9/11 and the War on Terror. Mainstream and conservative news coverage has often reinforced or exacerbated such developments, characterizing the border as out of control and describing migrants in derogatory terms, in the process fueling xenophobic sentiment.

A foil to this reductive and dehumanizing narrative, this presentation of Latinx photography offers more nuanced portrayals of life in the borderlands. Ranging from the 1970s to the 2020s, images by Louis Carlos Bernal, Graciela Iturbide, and Laura Aguilar, as well as emerging artists such as Ada Trillo, Guadalupe Rosales, and Miguel Fernández de Castro display alternative photographic vocabularies with regard to place, identity, and race. With subject matter spanning from intimate domestic portraits and youth counterculture to border crossings and clashes involving Border Patrol, this richly illustrated volume also features scholarly essays and new work by fronteriza poet Natalie Scenters-Zapico, providing a timely new perspective on life in this fraught and misunderstood region.

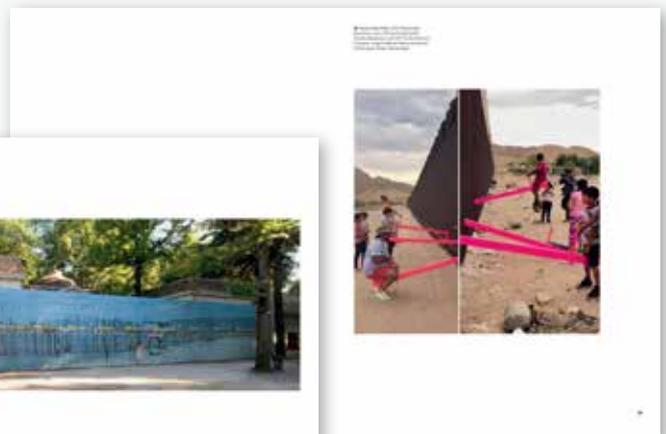
Distributed for The Cleveland Museum of Art

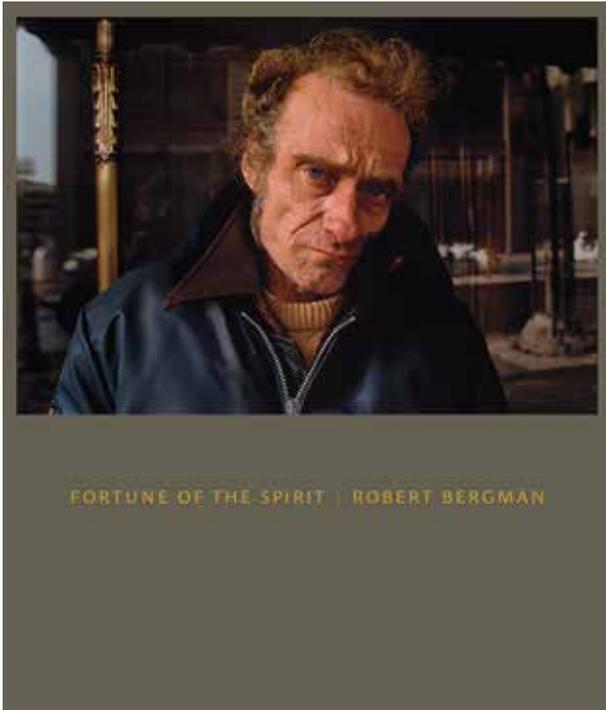
91 colour + b-w illus.

136pp. 234 × 311 mm

Hardcover ISBN 9780300278767

2024 £30.00 / €40.00 / \$40.00





83 colour + 12 duotone illus.
 203pp. 266 × 317 mm
 hardcover ISBN 9780300280029
 March 2025 £50.00 / €60.00 / \$65.00

Fortune Of The Spirit

Robert Bergman

Edited by John Rohrbach

Contributions by Will Heinrich, Andrew Solomon and Stanley Wolukau-Wanambwa

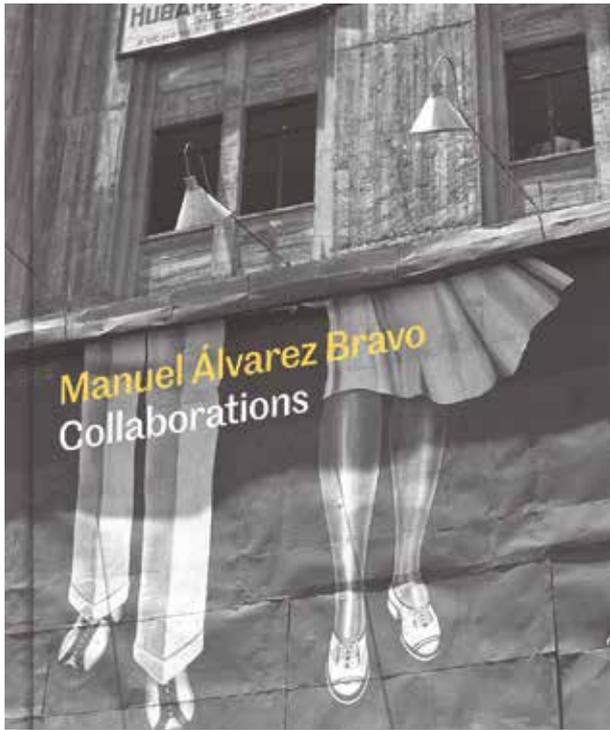
A career-spanning examination of the work of Robert Bergman and its place within the history of American art

This unprecedented publication offers a detailed analysis of Robert Bergman’s psychologically penetrating art across the breadth of his career. Shaped by the vocabulary of painting as much as photography, Bergman’s often wrenching, beautifully evocative photographs tumble headlong into the emotional, physical, and mental struggles of living, challenging us to look deeply within ourselves and to reconsider how we relate to strangers. Long heralded by luminaries across different disciplines—including the author Toni Morrison, art historian Meyer Schapiro, and social activist Peter Gabel—Bergman’s images offer a counterpoint to contemporary society’s preoccupations with identity, division, and complaint.

Introducing the underground legend to a new generation, this volume presents the first full survey of Bergman’s work from the mid-1960s to the present, including many previously unpublished images, and essays from art historians, artists, and academics that contextualize the circumstances of Bergman’s life and work and examine how his pictorial representations resonate with the human experience.

Distributed for the Amon Carter Museum of American Art





135 colour + b/w illus.
 250pp. 279 x 229mm
 Hardcover ISBN 9780300282368
 September 2025 £40.00 / €45.00 / \$50.00

Manuel Álvarez Bravo



Collaborations

Mia Laufer

Contributions by Aurelia Alvarez Urbajtel, Monica Bravo, Kristen Gresh, Rachel Kaplan and Hector M. Orozco Velazquez

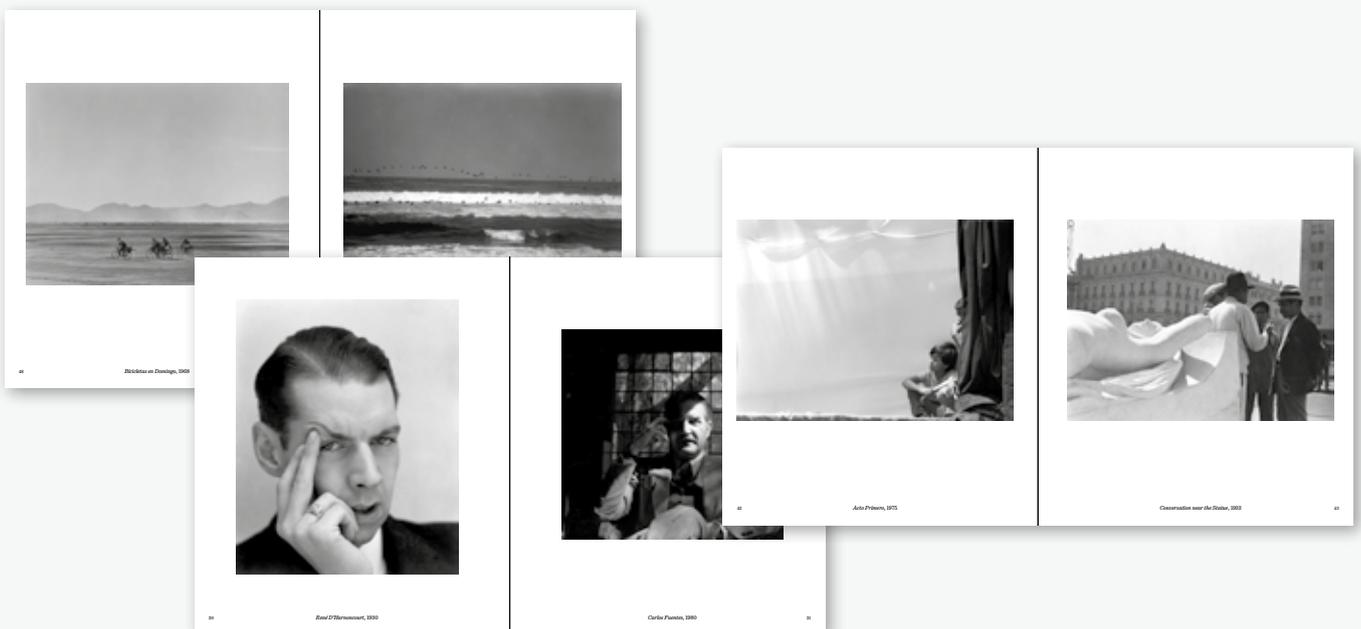
Adding nuance to the story of the photographer's brilliant career by detailing his collaborations with some of the biggest names in Mexican art

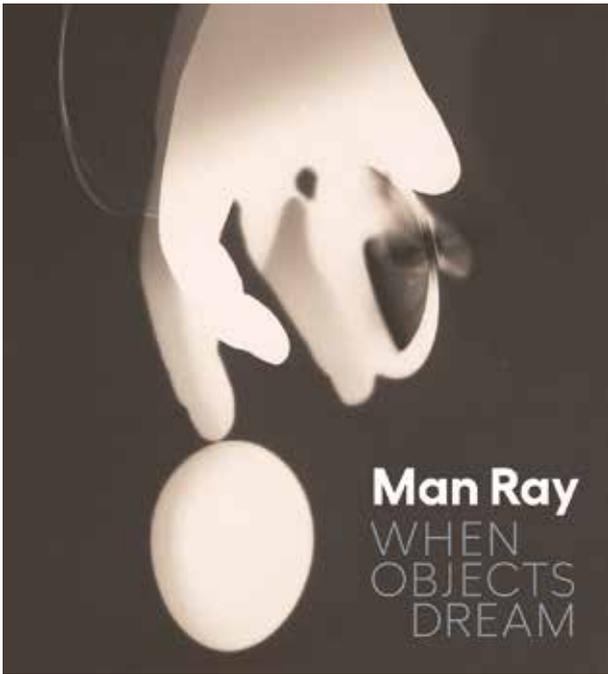
Manuel Álvarez Bravo (1902–2002) was a Mexican photographer and one of the most significant figures in twentieth century Latin American art. This book challenges the persistent myth of Bravo as a singular genius by foregrounding the artist's connections with some of the greatest minds of his day, and by looking at the photographer's long career through the lens of projects he created with others. The book considers many kinds of collaboration, including Lola Álvarez Bravo's contributions to the artist's early photographs, the mentoring he received from Tina Modotti, his portraits of Frida Kahlo and Diego Rivera, his work in the film industry during the Golden Age of Mexican Cinema alongside Luis Buñuel and Gabriel Figueroa, his mentoring of Graciela Iturbide, and his book project with Octavio Paz.

Distributed for the Des Moines Art Center

Exhibition Schedule:

Des Moines Art Center
 (October 25, 2025–January 18, 2026)





300 colour illus.
 336pp. 254 x 229mm
 Hardcover ISBN 9781588398024
 September 2025 £50.00 / €60.00 / \$65.00

Man Ray

When Objects Dream



Stephanie D'Alessandro and Stephen C. Pinson

The first in-depth study of Man Ray's groundbreaking rayographs of the 1920s and their interconnections with his Dada and Surrealist works

This is the first in-depth study of the rayograph (or camera-less photograph) pioneered by Man Ray (1890–1976) in 1920s Paris, between the Dada and Surrealist movements. The transformative, magical qualities of these experiments led the poet Tristan Tzara to describe them as capturing moments “when objects dream.” Oscillating between representation and abstraction, the rayograph was ambiguous in its making and subject matter, encapsulating avant-garde concerns of the day. This book highlights connections and shared motifs between the rayographs and Man Ray’s paintings, photographs, drawings, objects, and films. Stephanie D'Alessandro and Stephen C. Pinson analyze the artist’s innovative methods while also exploring key themes across a broad range of his art production, such as chance, indeterminacy, transformation, and preoccupation with dualities.

Published by The Metropolitan Museum of Art/Distributed by Yale University Press

Exhibition Schedule:

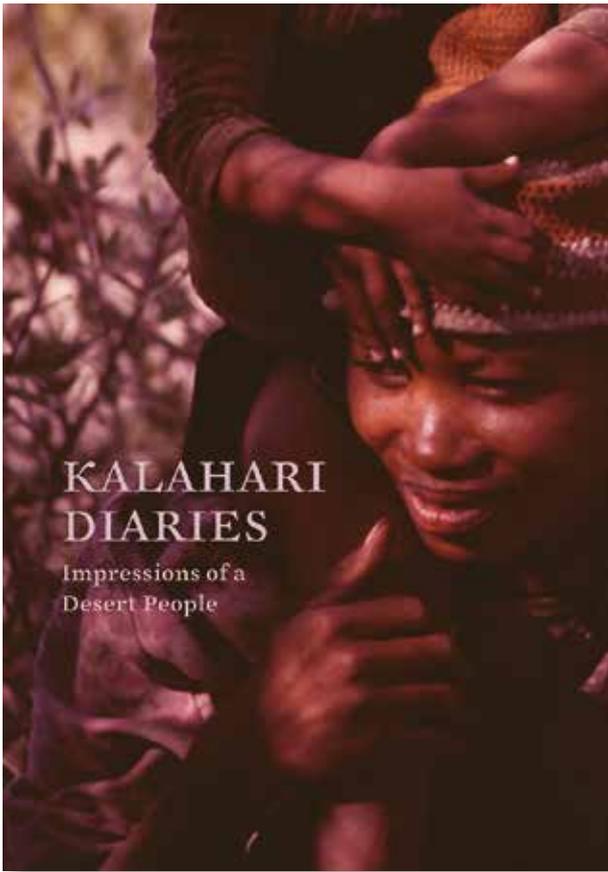
The Metropolitan Museum of Art, New York
 (September 14, 2025–February 1, 2026)



STEPHANIE DALESSANDRO and STEPHEN C. PINSON

THE MET
 The Metropolitan Museum of Art, New York
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100 colour + b/w illus
 224pp. 242 × 170 mm
 Paper ISBN 9781913645915
 September 2025 £30.00 / €35.00 / \$40.00
 Not available for sale in France & Italy

Kalahari Diaries

Impressions of a Desert People



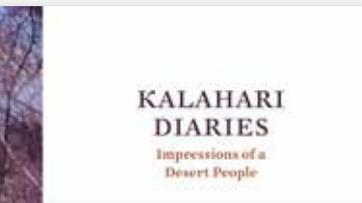
Allen Zimbler

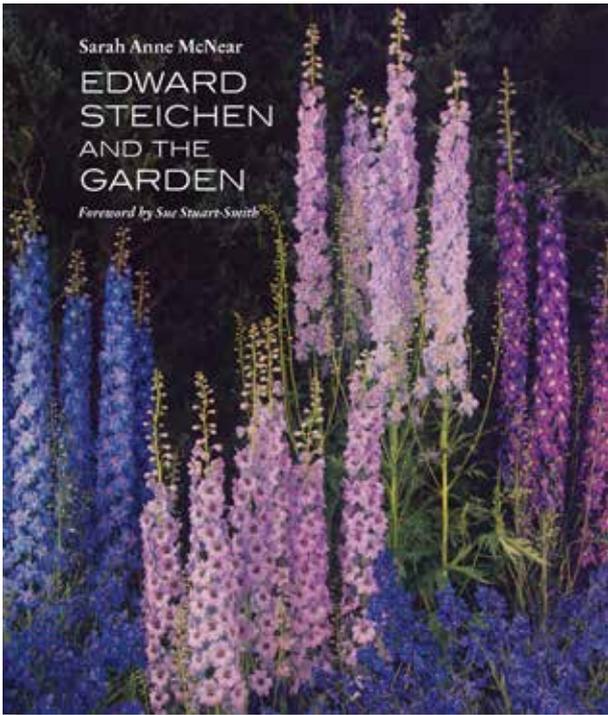
Spanning fifteen years of expeditions first begun in 1975, this captivating, fully illustrated memoir takes the reader on a journey into the heart of the Kalahari Desert and records, from an outsider's perspective, the vanishing hunter-gatherer culture of the San people (or 'Bushmen', as some call themselves) of the Kalahari.

Fifty years ago, a young South African psychology professor set off on the first of what would be many expeditions into the Kalahari Desert. There he began keeping a daily journal. Out in the bush he recorded his impressions of one of humanity's oldest societies, even as it was disappearing before him. Half a century later, with the Bushmen's way of life now mostly extinct, Allen Zimbler's vivid words and photography provide a powerful depiction of a people who could survive in the harshest of conditions.

With its tales of poison-arrow hunts, water making and bone-throwing divination, Kalahari Diaries offers a fascinating glimpse of a vanishing culture and invites the reader to consider a different, more harmonious way of living.

Published by Paul Holberton Publishing





185 colour + 29 b/w illus.
 288pp. 254 x 216mm
 Hardcover ISBN 9780300284119
 March 2026 £50.00 / €60.00 / \$60.00

Edward Steichen and the Garden



Sarah Anne McNear

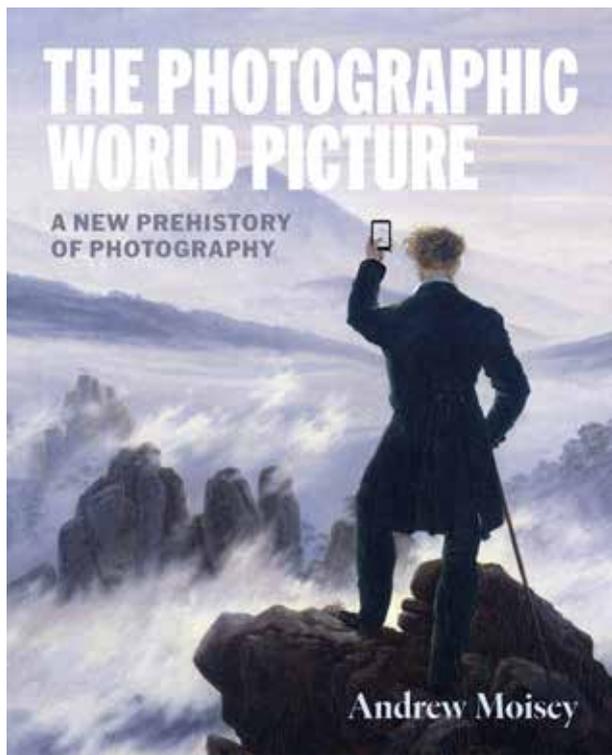
Preface by Sue Stuart-Smith

The story of photographer Edward Steichen's deep connections to the natural world, from how it influenced his artistic practice to his award-winning garden

In a 1937 article titled “Millions of Gardeners,” Life magazine published “Mr. Steichen . . . is known among photographers as one of the greatest portraitists clicking a shutter today. He is known among horticulturists as one of the greatest breeders of delphiniums who ever called the gods’ wrath down on a burrowing star-nosed mole.” For over sixty years, the pioneering American photographer Edward Steichen spent most of his spare time—and money—nurturing plants and gardens. It was an activity that sustained and inspired him, and through which he developed ardently held intellectual precepts regarding the interrelationship of creativity, nature, and art. Edward Steichen and the Garden explores Steichen’s artistic practice and his engagement with nature, gardening, and plant breeding, bringing to light the many ways in which the two pursuits were closely allied.

Published in association with the George Eastman Museum





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Photographic World Picture

NEW

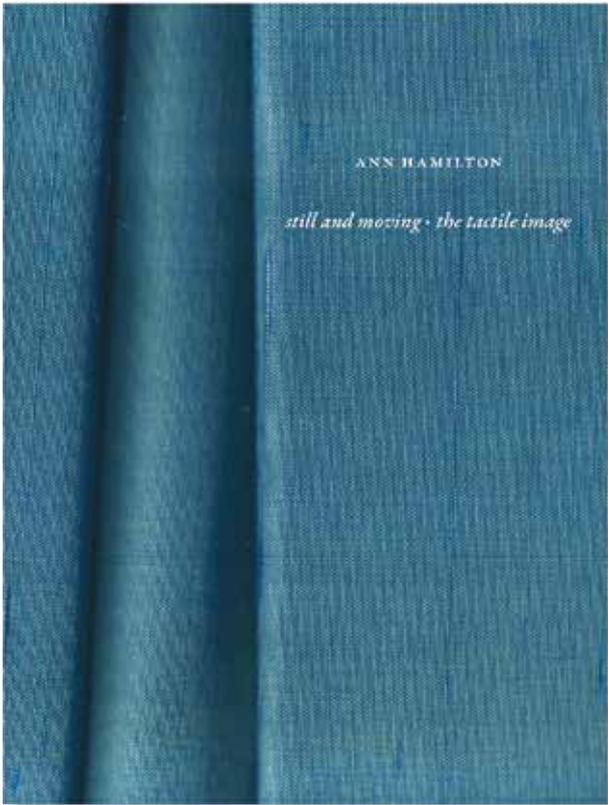
A New Prehistory of Photography

Andrew Moisey

A dynamic prehistory of photography tracing the medium through more than four centuries of Western art

The prehistory of photography is often told as a story of science, of a magic arising from the camera obscura and advances in chemistry, but not as a history of art. In this exhilarating and erudite book, Andrew Moisey uses a practicing photographer's perspective to show how a sense of "being there"—the immediacy, takenness, and embodiment inherent in a photograph—originates in the Western art of everyday life before photography. By focusing on Heidegger's concept of "the world grasped as picture" rather than a "picture of the world," Moisey argues that photography's spirit appears in art before its invention—and that its invention sets the standard of first-person subjectivity on which Impressionism and Modernism were raised.

Spanning over four centuries from the Renaissance to today, the book shows how pictorial models of the present shift from "world pictures" to embodied, situated encounters before photography's invention, giving paintings and prints a crucial role in photography's ancestry for the first time. Moisey then reverses the book's perspective to reveal how photographic artists in the twentieth century used graphic abstraction to resurrect the early modern "world picture" of life.



250 colour + b/w illus.
 320pp. 305 x 229mm
 Hardcover ISBN 9780300286465
 March 2026 £50.00 / €60.00 / \$65.00

Ann Hamilton

still and moving • the tactile image



Barbara Tannenbaum

A showcase of innovative new photo-based work by an acclaimed contemporary artist

While best known for large-scale ephemeral installations, performances, and public projects, Ann Hamilton (b. 1956) has regularly explored photography throughout her four-decade career. Over the past ten years, photography has become an increasingly important aspect of her practice, with scanning as the dominant medium in several recent projects, including her most recent photo-based series, *still and moving • the tactile image*. The work, featured in this volume, was created from 2021 to 2025 in response to small-scale figural sculptures in the collection of the Cleveland Museum of Art. Hamilton's images focus on the glance, the fragment, and the gesture—elements that imbue the sculptures with movement and expression—and return time to her still subjects.

A visual essay by Hamilton connects related compositions in a format recalling a filmstrip that hints at, but never supplies, a narrative. The images are interspersed with fragments of found text and scans of fabric that recall curtains drawn between acts and recall the prevalence of drapery in depictions of the human figure.

Distributed for the Cleveland Museum of Art





Shadow Visionaries

French Artists Against the Current, 1840-1870

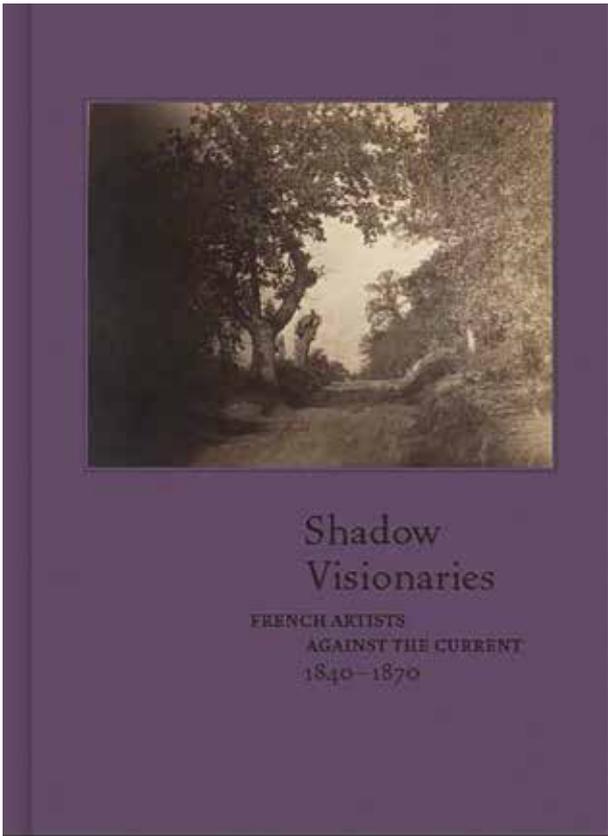
Edited by Anne Leonard; With essays by Geoffrey Batchen and Valerie Sueur-Hermel

A look at the imaginative work of artists and photographers who defied the aesthetics of realism in nineteenth-century France

Though realism is regarded as the dominant aesthetic of nineteenth-century France, an equally fervent movement of dreamlike, allegorical, and eerie literature and art was produced by figures as renowned as Victor Hugo and Odilon Redon. These “shadow visionaries” traversed the boundaries of reality in their work, recognizing the potential for art to construct a spiritual consciousness. Highlighting haunted representations of the natural world, *Shadow Visionaries* provides an extraordinary look at a popular yet understudied era of French art.

In bringing together a variety of media—from photographs to literature—this catalogue challenges traditional art historical narratives and facilitates ground-breaking dialogues between creative works. Essays by leading curators and historians illuminate the cultural and societal currents that inspired widespread Gothic nostalgia and uncanny constructions of the natural world.

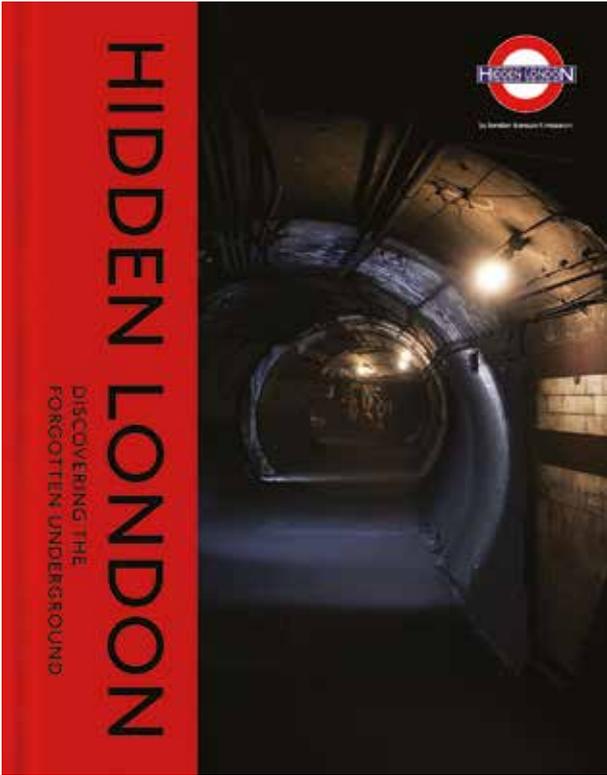
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120 colour + b/w illus.
160pp. 292 x 203mm
Hardcover ISBN 9780300286625
April 2026 £40.00 / €35.00 / \$50.00



ARCHITECTURE



BESTSELLER

Hidden London

Discovering the Forgotten Underground

David Bownes, Chris Nix, and Siddy Holloway, with Sam Mullins

An exploration of the abandoned tributaries of London's vast and vital transportation network through breathtaking images and unexpected stories

Hidden London is a lavishly illustrated history of disused and repurposed London Underground spaces. It provides the first narrative of a previously secret and barely understood aspect of London's history. Behind locked doors and lost entrances lies a secret world of abandoned stations, redundant passageways, empty elevator shafts, and cavernous ventilation ducts.

The Tube is an ever-expanding network that has left in its wake hidden places and spaces. Hidden London opens up the lost worlds of London's Underground and offers a fascinating analysis of why Underground spaces—including the deep-level shelter at Clapham South, the closed Aldwych station, the lost tunnels of Euston—have fallen into disuse and how they have been repurposed. With access to previously unseen archives, architectural drawings, and images, the authors create an authoritative account of London's hidden Underground story.

Published in association with the London Transport Museum

220 colour + b/w illus.
 240pp. 270 x 210 mm
 Hardcover ISBN 9780300245790
 2019 £30.00 / €35.00 / \$35.00

AN ENGINEERING FAILURE

The problem for the world's first deep-level tube railway was that it applied several new technologies for the first time and thus suffered the fate of many pioneers, who have been forced to learn from costly mistakes. The railway had been built using revolutionary tunnelling techniques developed by the engineer James Henry Greathead. As this was an untested method, parliament had insisted that the railway follow the route of public thoroughfares as far as possible to avoid potential damage to existing buildings. On the north side of the river this meant following the narrow Swan Lane on its approach to King William Street, with the result that the tunnels here were built with steep gradients and sharp curves that were to cause severe operational difficulties from the day of opening in 1863.

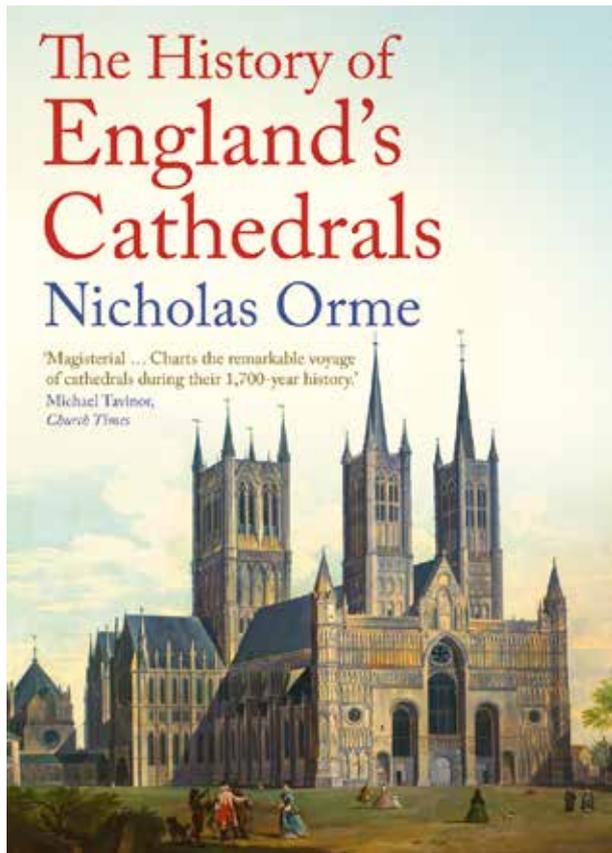
At the planning stage, this had not concerned the engineers greatly, as the railway was intended to be cable-hauled – a technology that could handle steep inclines. However, contemporary developments in electric traction convinced the promoters to switch to electricity during the construction phase. This required the invention of an entirely new type of electric locomotive and the construction of a coal-fired power station at Stockwell to generate the required wattage. Both projects represented a significant challenge in Victorian London and demanded innovative solutions.

As it turned out, the steep curves and gradients at King William Street were simply too much for the early electric motors to cope with, and trains would often grind to a halt at the bottom of the approach. Embarrassingly, this happened during the Prince of Wales's inaugural trip. Drivers had been warned in advance to request assistance from a spare locomotive if they had trouble making the ascent. On this occasion, however, the foreman in charge instructed driver Thomas Pemberton merely to roll back down the incline and have another go. It did not work, and a protocol was subsequently introduced to allow the locomotive from the next train to be decoupled and allowed to help push the stranded train into the station (in situ).⁴⁰ That such instruction was necessary hardly inspired confidence in Greathead's 'masterpiece of engineering genius'. The short and poorly thought-out platform layout at King William Street also caused operational difficulties in a similar way. Overcrowding was common, especially when trains were delayed making the run up to the station. As the lifts continued to disgorge passengers, the situation could quickly turn ugly. In March 1891, for example, 'City gentlemen and others of a somewhat rough class' found themselves in conflict with station staff as they tried to escape the dangerously busy conditions.⁴¹

At the half-yearly board meeting in February 1892, Charles Mott, the company chairman, conceded that King William Street station and the approaching tunnels had been an 'engineering failure'.⁴² Although improvements could be made, the restricted layout limited options and, in the end, a scheme was approved to build an entirely new stretch of tunnel from the new Borough station (south of the River) to Moorgate, bypassing King William Street altogether.

In the meantime, some modifications were made to the station, including the addition of a ladies' waiting room and lift/luggage office at street level – such unnecessary echoes of traditional railway operation, presumably insisted on by genteel passengers travelling into town. Below ground, capacity remained limited, while passenger numbers continued to grow, reaching 15,000 a day by 1895.

better interchange between lines, is due to be completed in 2030. To facilitate greater access and provide storage for contractors, some of the wartime infrastructure at King William Street has been demolished, although this is scheduled to be reinstated once work is completed.⁴⁴ Above ground, the original Regis House was demolished in 1995 and subsequently replaced by a new building of the same name. The location of London's first closed Tube station is now recorded by a blue plaque on the side of a building in Monument Street.



90 colour illus.
 320pp. 228 x 162 mm
 Paper ISBN 9780300275483
 2024 £20.00 / €23.50 / \$30.00

BESTSELLER

History Of England's Cathedrals

Nicholas Orme

The first history of all the English cathedrals, from Birmingham and Bury St Edmunds to Worcester and York Minster

England's sixty-two Anglican and Catholic cathedrals are some of our most iconic buildings, attracting millions of worshippers and visitors every year. Yet although much has been written about their architecture, there is no complete history of their life and activities. This is the first such book to provide one, stretching from Roman times to the present day.

The History of England's Cathedrals explains where and why they were founded, who staffed them, and how their structures evolved. It describes their worship and how this changed over the centuries, their schools and libraries, and their links with the outside world.

The history of these astonishing buildings is the history of England. Reading this book will bring you face to face with the Anglo-Saxons, Vikings, Normans, Reformation, Civil War, Victorian England, World War Two, and finally modern democracy.

134 SURVIVAL AND ABOLITION



48. The nave of Old St Paul's Cathedral in the mid-seventeenth century. The vista does not include the visitors, traders, and thieves who crowded the place every day.

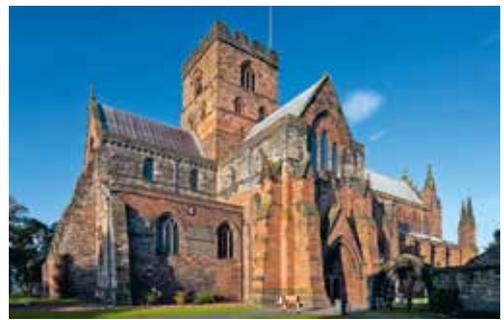
assisting in shaping royal policies and having the power to enforce his views on bishops and cathedrals throughout the kingdom. Laud and Neile initiated changes at Gloucester and Durham as early as 1617. They aimed to recreate cathedrals as models of Christian life and worship for the parish churches, thereby returning to the strategy of the Middle Ages. At the same time they were not simply backward looking. Their aesthetic tastes anticipated those of the later seventeenth and eighteenth centuries. A cathedral should be a fine and spiritual building. The houses that often encroached on its exterior should be removed, whatever the annoyance of their owners. At St Paul's it was even proposed to demolish the church of St Gregory which abutted the

10 ROMANS AND ANGLO-SAXONS

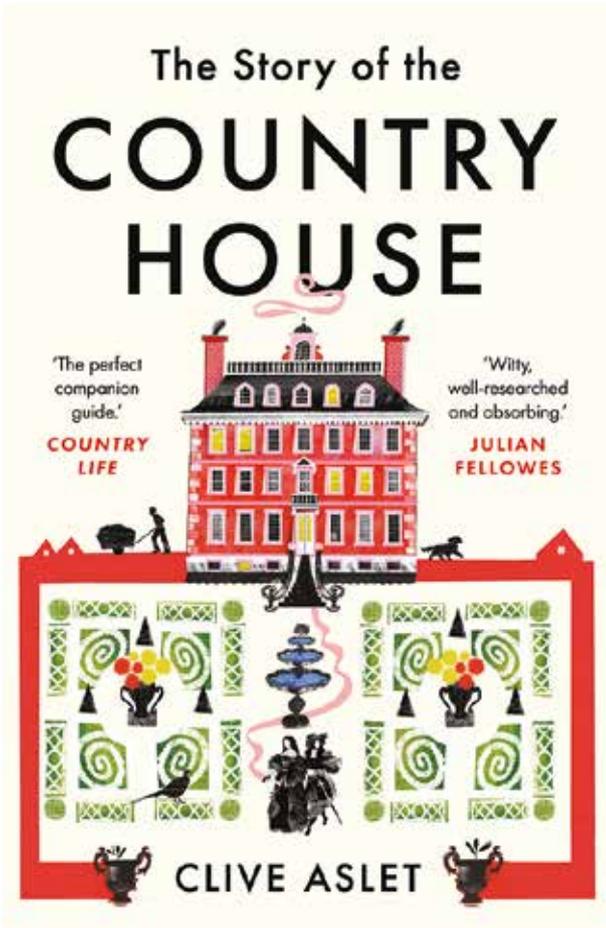
4. English cathedrals to 800.



imagine them anywhere else. But in some more rural places cat had less status or permanence. As we shall see, the bishops of Co and Ramsbury in the tenth century may have used more than one as it suited them. "Their colleagues at Ely seem to have had a base at Home in Suffolk." In the eleventh and early twelfth centuries there were several movements of cathedrals from place to place, and only then did all the sites become fixed." This pattern of cathedral locations was partly like that of the Mediterranean world in using Roman cities, even if they were hardly more than ruins. It also had some resemblance with the Celtic world, which based its bishops at monasteries in the countryside or on islands. There was another difference from the Mediterranean, in that the English bishops had to look after larger dioceses, which were based on



50. The damage of the Civil Wars: Carlisle Cathedral, robbed of most of its nave (left). Its truncated west end is propped by buttresses.



72 colour + b-w illus.
 256pp. 198 x 129 mm
 Paper ISBN 9780300267600
 2023 £12.99 / €14.95 / \$24.00

BESTSELLER

Story Of The Country House

A History of Places and People

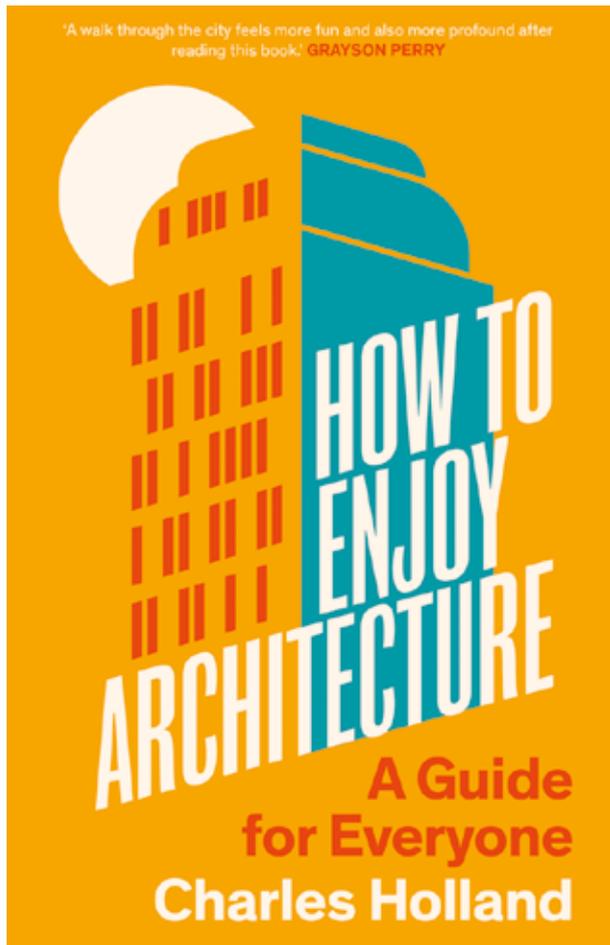
Clive Aslet

The Story of the Country House is an authoritative and vivid account of the British country house, exploring how they have evolved with the changing political and economic landscape. Clive Aslet reveals the captivating stories behind individual houses, their architects, and occupants, and paints a vivid picture of the wider context in which the country house in Britain flourished and subsequently fell into decline before enjoying a renaissance in the twenty-first century.

The genesis, style, and purpose of architectural masterpieces such as Hardwick Hall, Hatfield House, and Chatsworth are explored, alongside the numerous country houses lost to war and economic decline. We also meet a cavalcade of characters, owners with all their dynastic obsessions and diverse sources of wealth, and architects such as Inigo Jones, Sir John Vanbrugh, Robert Adam, Sir John Soane and A.W.N. Pugin, who dazzled or in some cases outraged their contemporaries.

The Story of the Country House takes a fresh look at this enduringly popular building type, exploring why it continues to hold such fascination for us today.





34 colour illus.

192pp. 216 x 138 mm

Hardcover ISBN 9780300263930

2024 £14.99 / €17.50 / \$25.00

BESTSELLER

How To Enjoy Architecture

A Guide for Everyone

Charles Holland

Charles Holland challenges us to look beyond the day-to-day familiarity of buildings to rediscover the pleasure of experiencing architecture

Architecture is bound up with our daily lives but, for most of us, it is experienced as a blur of habit. Our reactions towards the buildings that surround us are often culturally generated, and we experience them in ways that are immediate but often mundane. *How to Enjoy Architecture: A Guide for Everyone* encourages us to move beyond this and, instead, really look at buildings.

Renowned architect Charles Holland talks about the buildings and architects that excite and inspire him, and the ideas and principles through which we can engage with architecture. By breaking buildings down into categories such as materials, structure, space, and use, Holland guides us through drastically different styles and building types—from the satisfying symmetry of a Queen Anne house to the thrill of a high-tech tower, or the social ideals that lie behind a housing estate. In doing so, he demonstrates how looking at, experiencing, and using architecture can bring joy in itself.

“A book that will enrich any encounter with a building, it made me want to look harder and be more curious. A walk through the city feels more fun and also more profound after reading this book.” Grayson Perry, artist

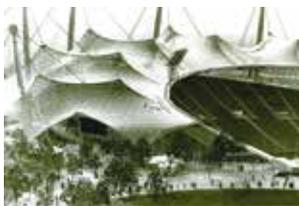


FIG. 28 Olympic Stadium, Munich, designed by Frei Otto.



FIG. 29 Interior view of the House in Uehara, designed by Kazuo Shinohara.

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mosaic sign depicting the US flag. At night, light shines through the small fragments of glass. Entering from the street, one passes through a strange, mirrored alcove below the sign. It is a deliberately disorienting moment, as if one is stepping out of one world and into another. Which is Loos's point. Inside the American Bar, it could be any time of day.



FIG. 32 American Bar, Vienna, designed by Adolf Loos.

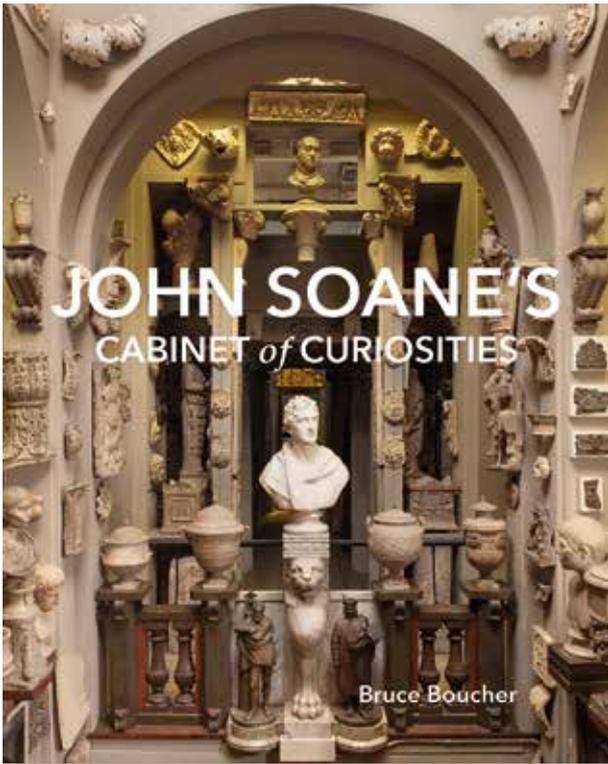
174 HOW TO ENJOY ARCHITECTURE



FIG. 33 Overview drawings of Aranya Housing, Indore, designed by B.V. Doshi.

We have thought about use in terms of the careful and considered design of a building for a specific function. And we have thought about use as something more transitory, something that occupies buildings regardless of what they were designed for. We have considered use as something large, important and fundamental to a building and as something, small, focused and specific, like a cupboard or a door handle. But what happens if we think of use not as a building exactly, but as a process, something neither designed specifically nor made to fit – something that is made meaningful only by its users? Aranya is an example of an architecture that is formed through use. It is a development for up to 80,000 people on an area of 85 hectares. Doshi's scheme for Aranya is really a framework for development by individuals. Plots are defined, services are provided and a foundation slab is built. Following this, individuals develop their houses in various ways using both stock parts and their own materials. Principles around density, traffic, public and private space are laid down, but much of the rest is left open.

Doshi's drawings for Aranya are extraordinary in themselves. There are many, describing everything from site arrangements to the multiple configurations of individual homes. But the most striking are the ones that depict an occupied street filled with houses and life. Architectural drawings tend to focus on architecture, unsurprisingly,



BESTSELLER

John Soane's Cabinet Of Curiosities

Reflections on an Architect and His Collection

Bruce Boucher

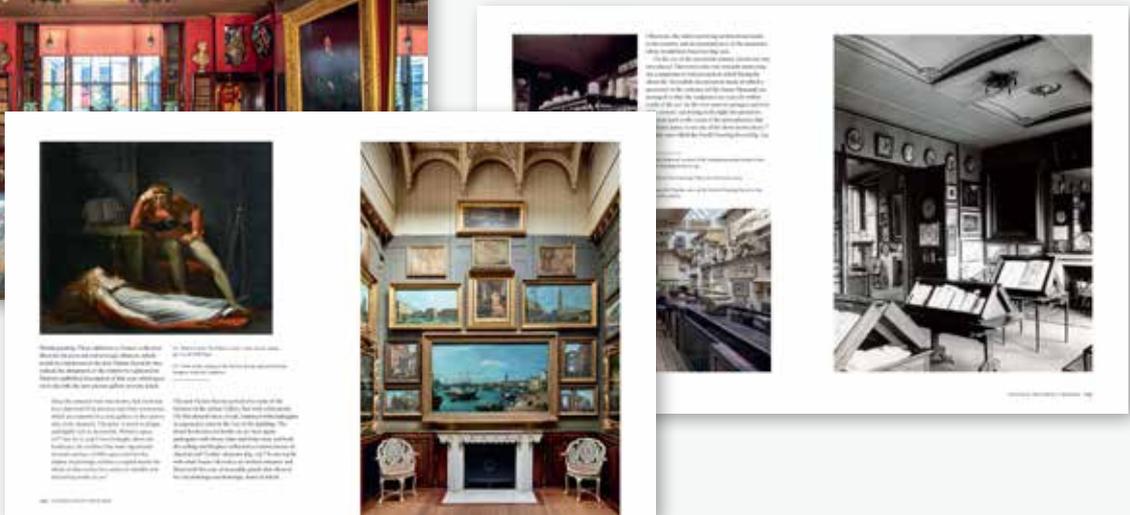
An in-depth study that sheds a fascinating new light on Sir John Soane (1753–1837) and his world-renowned collection

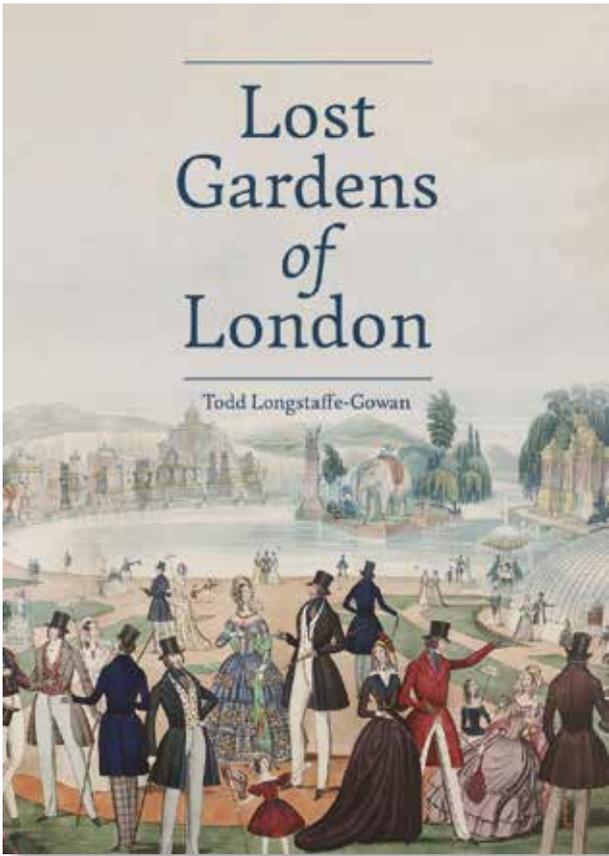
A Financial Times Best Book of 2024: Art, Design, and Fashion

Sir John Soane's architecture has enjoyed a revival of interest over the last seventy years, yet Soane as a collector—the strategy behind and motivation for Soane's bequest to the nation—has remained largely unexplored. While Soane referred to the display of objects in his house and museum as “studies for my own mind,” he never explained what he meant by this, and the ambiguity surrounding his motivation remains perennially fascinating.

This book illuminates a side of Soane's personality unfamiliar to most students of his life and work by examining key strands in his collection and what they reveal about Soane and the psychology of collecting. Topics include the display of antiquities; his fascination with ruins, both literal and figurative; his singular response to Gothic architecture; and his investment in modern British painting and sculpture.

155 colour + b/w illus.
 224pp. 270 x 216 mm
 Hardcover ISBN 9780300275698
 2024 £35.00 / €40.00 / \$45.00





190 colour + b/w illus
 272pp. 240 x 170 mm
 Hardcover ISBN 9781738487806
 2024 £25.00 / €35.00 / \$35.00

BESTSELLER

Lost Gardens of London

Todd Longstaffe-Gowan

A celebration of London's vast and varied garden legacy, but with an unexpected focus on those gardens that have either vanished or changed beyond recognition over the centuries

Lost Gardens of London pays tribute to the evanescence of London's vast and varied garden legacy. Todd Longstaffe-Gowan explores gardens that range in date from the sixteenth to the twenty-first century, and from the capital's humble allotments and gardens behind terraced houses to defunct squares, amateur botanical gardens and aviaries, princely pleasure grounds, royal-palace gardens, artists' gardens and private menageries—gardens that either no longer exist or are unrecognisable today.

Our fascination with lost gardens is often fuelled by our interest in reconstructing worlds that supply us with a powerful means of making sense of the past, and a way of reading history. In this beautiful and evocative book, illustrated with a variety of images including watercolours, coloured engravings, and photographs, Longstaffe-Gowan reminds us of what a precious asset gardened green space is, and how it has contributed over the centuries to the quality of life and well-being of generations of inhabitants of the Metropolis.

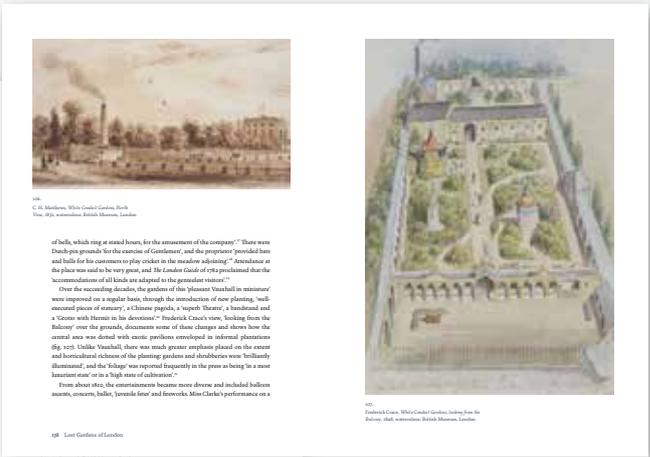
Distributed for Modern Art Press



Not long after the old Phoenix's death, his house was demolished, and the garden was built over. This long-standing and bewitching Chelsea landmark had, however, long ceased to bewitch the curious. As a contemporary proclaimed in the Evening News in November 1912: the place was 'only a mass of lumber-rooms after all ... The mystery drew out of this rubbish heap as soon as the auctioneer turned the key to the front door!'

Late Georgian Roman 'cortile' Gardens

Images of modern eighteenth-century London town gardens are at best scarce, so it is fortunate that a handful survive—and, in a few cases, more than one image still exists—in so many detailed images into their original character as well as evidence of how they were used.



106. C. H. Marshall, White Chantry Garden, 1846. View SW, watercolour. British Museum, London.

of beds, which ring a central house, for the amusement of the company? There were Dutch pin-groves for the recreation of gentlemen, and the proprietors provided hats and balls for his customers to play cricket in the meadow adjoining." Attendance at the place was said to be very great, and *The London Guide* of this proclaimed that the 'succumbence of all kinds was adapted to the generative season'.

Over the succeeding decades, the garden of the pleasure 'Vauxhall in miniature' was expanded on a regular basis, through the introduction of new planting, well-succumbed pieces of stonery, a Chinese pagoda, a 'supper Theatre', a bandstand and a 'Grove with Hermit in his domain'. Frederick Coxe's view, looking from the 'Belvedere' over the grounds, documents some of these changes and shows how the central area was filled with exotic parterres interspersed in informal plantations (fig. 107). Unlike Vauxhall, there was much greater emphasis placed on the mass and horticultural richness of the planting: gardens and shrubberies were 'brilliantly illuminated', and the 'Village' was reported frequently in the press as being 'in a more beautiful state than at a high state of cultivation'.

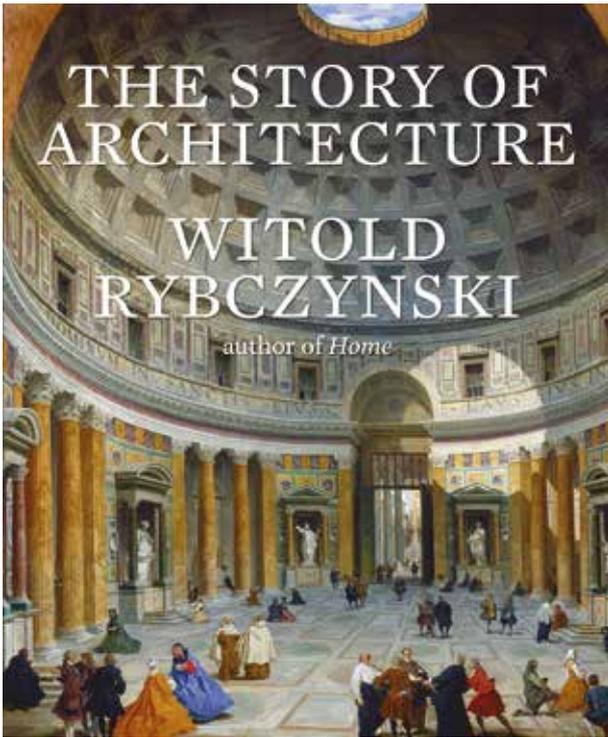
From about 1812, the entertainments became more diverse and included balloon ascents, concerts, balls, 'horrid fire' and fireworks. Miss Clarke's performance on a



107. Frederick Coxe, White Chantry Garden, looking from the Belvedere, 1844, watercolour. British Museum, London.

108. Lost Gardens of London

108. Lost Gardens of London. 108. Lost Gardens of London. 108. Lost Gardens of London. 108. Lost Gardens of London.



54 colour + 115 b/w illus.
 360pp. 241 x 197 mm
 Hardcover ISBN 9780300246063
 2022 £25.00 / €29.00 / \$40.00

BESTSELLER

Story Of Architecture

Witold Rybczynski

An inviting exploration of architecture across cultures and centuries by one of the field's eminent authors

"Rybczynski's expansive account traces the influence of social, technological, and economic shifts on architecture across centuries." – New York Times Book Review

"The finest architectural writer in our language." – Mark Alan Hewitt, New Criterion

In this sweeping history, from the Stone Age to the present day, Witold Rybczynski shows how architectural ideals have been affected by technological, economic, and social changes—and by changes in taste. The host of examples ranges from places of worship such as Hagia Sophia and Brunelleschi's Duomo to living spaces such as the Katsura Imperial Villa and the Alhambra, national icons such as the Lincoln Memorial and the Sydney Opera House, and skyscrapers such as the Seagram Building and Beijing's CCTV headquarters. Rybczynski's narrative emphasizes the ways that buildings across time and space are united by the human desire for order, meaning, and beauty.

This is the story of architecture's physical manifestation of the universal aspiration to celebrate, honor, and commemorate, and an exploration of the ways that each building is a unique product of patrons, architects, and builders.





217 duotone illus.
 282pp. 267 x 241 mm
 Hardcover ISBN 9781588397553
 2022 £50.00 / €52.00 / \$65.00

BESTSELLER

Bernd & Hilla Becher

Jeff L. Rosenheim

With essays by Gabriele Conrath-Scholl, Virginia Heckert, and Lucy Sante, and an interview with Max Becher

The first comprehensive, posthumous monograph and retrospective on Bernd and Hilla Becher, best known for their photographs of industrial structures in Europe and North America

For more than five decades, Bernd (1931–2007) and Hilla (1934–2015) Becher collaborated on photographs of industrial architecture in Germany, France, Belgium, Holland, Great Britain, and the United States. This sweeping monograph features the Bechers' quintessential pictures, which present water towers, gas tanks, blast furnaces, and more as sculptural objects. Beyond the Bechers' iconic *Typologies*, the book includes Bernd's early drawings, Hilla's independent photographs, and excerpts from their notes, sketchbooks, and journals.

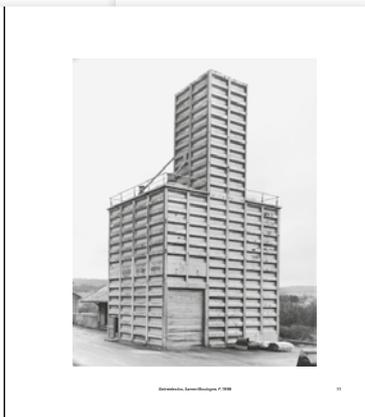
The book's authors offer new insights into the development of the artists' process, their work's conceptual underpinnings, the photographers' relationship to deindustrialization, and the artists' legacy. An essay by award-winning cultural historian Lucy Sante and an interview with Max Becher, the artists' son, make this volume an unrivaled look into the Bechers' art, life, and career.

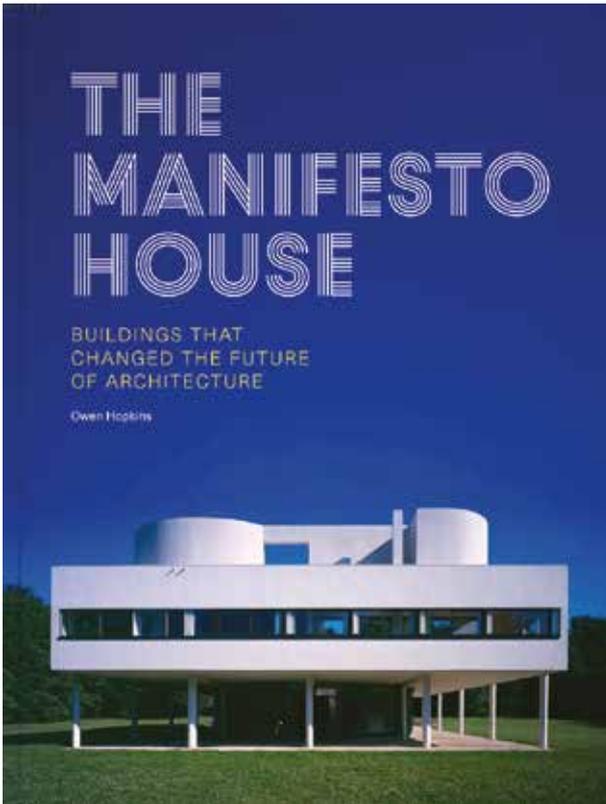
Published by The Metropolitan Museum of Art



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Jeff L. Rosenheim





70 colour + 30 b/w illus.
 240pp. 256 x 192 mm
 Hardcover ISBN 9780300260540
 May 2025 £30.00 / €35.00 / \$40.00

The Manifesto House

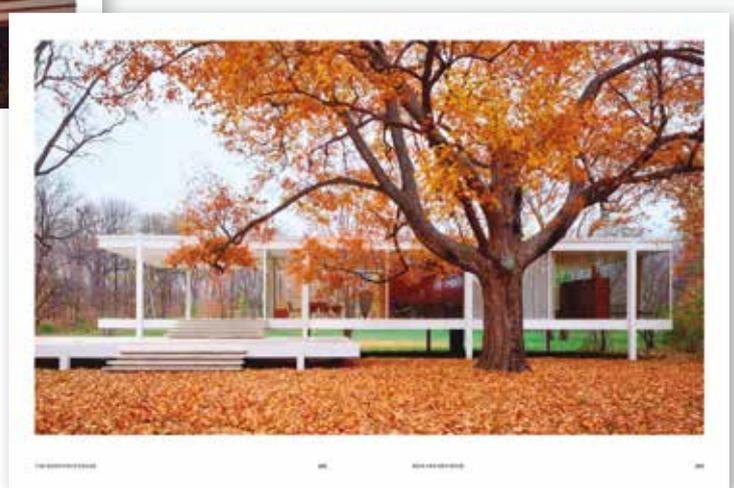
Buildings that Changed the Future of Architecture

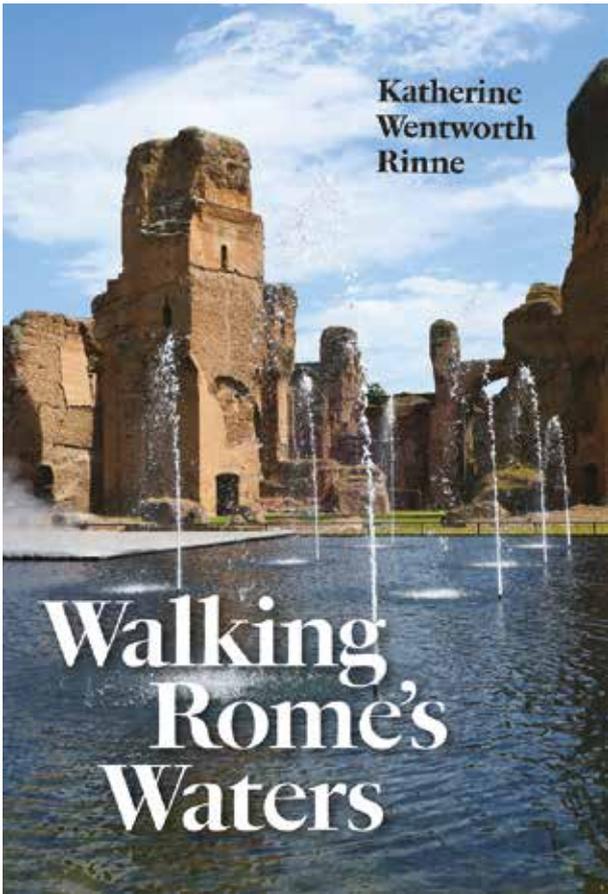
Owen Hopkins

Manifesto houses reflect new visions for how we can live. Often extreme and uncompromising, they are vehicles for innovation, new ideas, and new ways of doing things.

Most houses are the product of multiple layers of norms and expectations built up over time, whether methods, materials, and technologies or social, cultural, economic, and political pressures. Yet at various moments houses have been built that break with the past and do something different—houses that stand outside of these expectations and instead are conceived to embody whole new theories or agendas. We call these “manifesto houses.”

For the first time, this compelling thread in the history of architecture is surveyed by Owen Hopkins. He brings together a collection of twenty-one such manifesto houses, exploring the visions for architecture conjured by Andrea Palladio, Eileen Gray, Frank Lloyd Wright, Harry Seidler, Lina Bo Bardi, Anupama Kundoo, and Sou Fujimoto, among others. The Manifesto House looks in detail at the ideas and ambitions embodied in each house, the contexts that shaped them, and their impact and influence on the future of architecture.





Walking Rome's Waters

Katherine Wentworth Rinne

An engaging guide to the waterways of Rome and their role in shaping the city's culture, history, and landscape

Written by a leading expert on the water infrastructure of Rome, this grand tour offers a new way to appreciate the history, geology, and character of the ancient and contemporary city. Richly illustrated itineraries wind through Rome's streets, piazzas, and gardens, following the trail of water as it flows, propelled by gravity, through different neighborhoods. In addition to mapping thirteen walking tours, Katherine Wentworth Rinne also pulls the reader underground—where hidden springs and streams still flow—to illuminate how Rome's complex topography has been transformed since antiquity, as well as into the sky, imaginatively flying over Rome's villas and parks to give readers a sense of the infrastructure through an aerial view.

Whether enjoyed from an armchair at home or as a companion on strolls next to aqueducts, fountains, and the Tiber River, this guidebook, filled with the author's unique insights, brings the vibrant world of Rome's water to life, with its eddies and whorls twisting throughout the city's storied history.

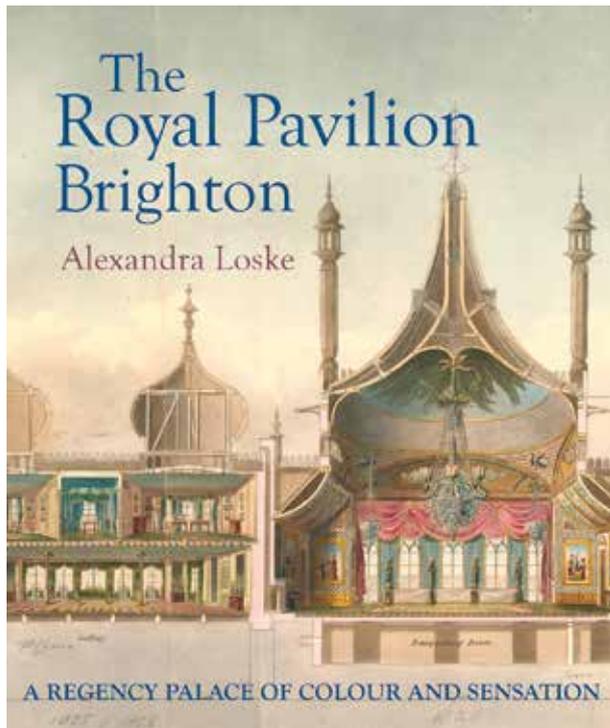
124 colour + 26 b/w illus.

344pp. 229 x 152 mm

PB-with Flaps ISBN 9780300276374

January 2025 £25.00 / €30.00 / \$35.00





250 colour illus.
 272pp. 270 x 216 mm
 Hardcover ISBN 9780300266665
 June 2025 £35.00 / €40.00 / \$50.00

The Royal Pavilion, Brighton

A Regency Palace of Colour and Sensation

Alexandra Loske

The first in-depth study since the 1980s of the Royal Pavilion in Brighton, a building that is often considered the most impressive architectural expression of the Romantic imagination and that has become a hallmark of Regency style

Created between 1787 and 1823 by George IV, the Royal Pavilion in Brighton is perhaps the most daring and enchanting example of a building that expresses the European fascination with what in the early nineteenth century was considered the “Orient,” in particular China and India. The building, with its Indian-inspired exterior, was the work of the renowned architect John Nash, who with the contributions of several other gifted and inventive architects, artists, and designers, created a building that draws you in, takes you on a journey, and plays with your senses.

Featuring new photography, this lavishly illustrated book will provide a fresh look at the sumptuous Chinoiserie interiors of the Royal Pavilion and their enduring appeal. Drawing on recent research, conservation projects, and the unprecedented loan exhibition *A Prince’s Treasure: From Buckingham Palace to the Royal Pavilion (2019–22)*, this book celebrates the colours and sensual beauty of these interiors.





SUSPENDED MOMENT
The Architecture of FRIDA ESCOBEDO

163 colour illus.
132pp. 254 x 203 mm
Paper ISBN 9781588397867
April 2025 £25.00 / €30.00 / \$35.00

Suspended Moment

The Architecture of Frida Escobedo

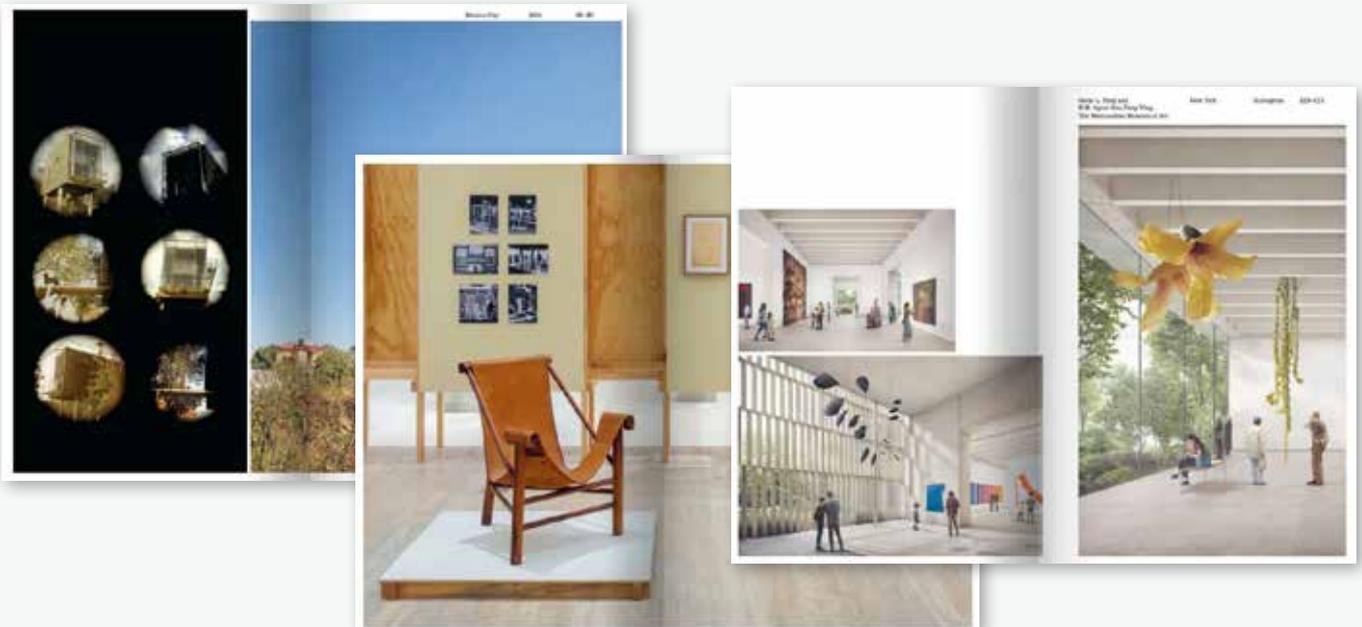
Edited by Max Hollein

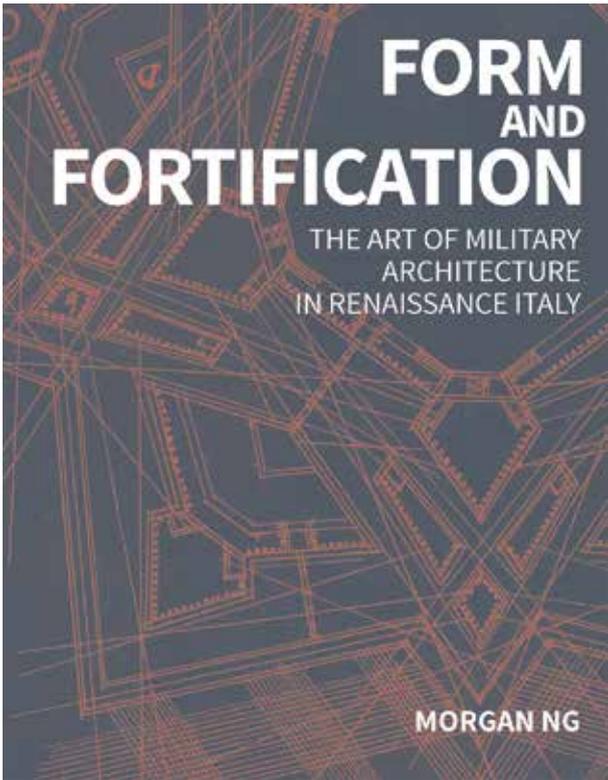
An illuminating profile of one of today's most innovative and forward-looking architects, whose materials-based practice explores how space can provoke emotional response

Architect Frida Escobedo's (b. 1979) designs for public spaces have received global accolades. In 2022, she was commissioned to design the new Oscar L. Tang and H.M. Agnes Hsu-Tang Wing for Modern and Contemporary Art at The Metropolitan Museum of Art

Suspended Moment is the first overall survey of her career to-date including her award-winning structures that treat space as a language—layered, responsive, and reflective of both a site's history and its present. This timely profile of the first woman to design a wing at the Museum explores Escobedo's attention to gender, accessibility, and the environment. Focusing on both temporary and permanent structures in the context of her burgeoning career, the publication delves into Escobedo's two-decade multimedia practice.

Published by The Metropolitan Museum of Art/Distributed by Yale University Press





134 colour + 41 b/w illus.
 256pp. 279 x 216 mm
 Hardcover ISBN 9780300272048
 February 2025 £60.00 / €70.00 / \$75.00

Form And Fortification

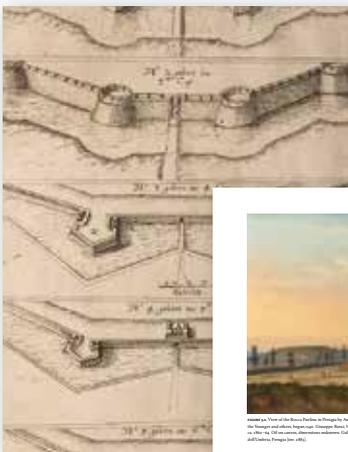
The Art of Military Architecture in Renaissance Italy

Morgan Ng

A revelatory exploration of a crucial Renaissance art form – military architecture – and its unexpected connections with contemporary aesthetic, cultural, and technological innovations

Urban fortifications were the most colossal artistic achievements of the Italian Renaissance. Celebrated sculptors, painters, and architects such as Michelangelo, Bramante, Leonardo, Francesco Paciotto, and Antonio da Sangallo the Younger collaborated with humanists and military commanders to design citadels and ramparts. Unprecedented in their geometric sophistication, constructional ambition, and physical grandeur, these monuments profoundly transformed the shape and experience of the built environment.

Form and Fortification challenges the long-held assumption that military architecture was merely an instrument of warfare, restoring the practice to its central place at the nexus of sixteenth-century creative and cultural endeavors. Through a rich array of drawings, archival manuscripts, early printed sources, treatises, and realized works, this book traces the remarkable exchanges between fortification and other arenas of art, design, and engineering.



INTRODUCTION



These recently built in Bologna and Ancona. As such, the Renaissance's architectural dominance was a major city in the grand project to recast Italy in Bologna for the century had already granted its autonomy as a de facto republic. In the new, the project advanced a more practical process of territorial consolidation in the Republic. Rome, aimed at integrating various subject towns within the Church's military, fiscal, and administrative fold. The Republic's second purpose was to provide a digital political crust. Its interior was gradually opened at both the boundaries of the papal legate, and an external resistance for the present? Indeed, this project had also been motivated by a more ambitious, though ultimately abortive scheme to transform Perugia into a fortified Roman dominion under papal authority but ruled in reality by Paul III's son Paulotto or grandson Ottavio? That that came to fruition, the

of which required abundant resources to supply fresh air and light to the inhabitants of underground spaces. Other problems were specific to particular regions. Architects needed to equip urban fortifications with various means of sufficient capacity to dispense the requisite pressure produced by enemy mines. Creative with variations extended to cannons, optics that accompanied the employment and firing of defensive artillery pieces, such, known as "series fortifications." These had been related by canon fire other fortified and

These were structures totally open to the street that allowed for plenty of under excavation, as described by Paolo Lusi. Enrico, a Roman example of this strategy in the design feature designed by Baldassarre Peruzzi at Porta San Pietro. See Enrico as "The Palazzo in Figure 1.10."

No matter how architect adapted these open-bastion designs to fortify, however, that they were able to do so was an emerging technology in gunpowder fortification. Unlike other fortifications, which involved directing troops against structures, gunpowder fortification concerned

and architectural approach. Before proceeding to this discussion, however, it would first be useful to consider historical construction of an engineer to more straightforward technical and tactical designs.

From a strictly military standpoint, military construction systems was the existence of a long-standing series of attempts to solve problems of circulation in defensive architecture. Some of these problems were analogous to those generally found in other underground construction, including mining galleries and hydraulic tunnels, all

which required abundant resources to supply fresh air and light to the inhabitants of underground spaces. Other problems were specific to particular regions. Architects needed to equip urban fortifications with various means of sufficient capacity to dispense the requisite pressure produced by enemy mines. Creative with variations extended to cannons, optics that accompanied the employment and firing of defensive artillery pieces, such, known as "series fortifications." These had been related by canon fire other fortified and

These were structures totally open to the street that allowed for plenty of under excavation, as described by Paolo Lusi. Enrico, a Roman example of this strategy in the design feature designed by Baldassarre Peruzzi at Porta San Pietro. See Enrico as "The Palazzo in Figure 1.10."

No matter how architect adapted these open-bastion designs to fortify, however, that they were able to do so was an emerging technology in gunpowder fortification. Unlike other fortifications, which involved directing troops against structures, gunpowder fortification concerned

of which required abundant resources to supply fresh air and light to the inhabitants of underground spaces. Other problems were specific to particular regions. Architects needed to equip urban fortifications with various means of sufficient capacity to dispense the requisite pressure produced by enemy mines. Creative with variations extended to cannons, optics that accompanied the employment and firing of defensive artillery pieces, such, known as "series fortifications." These had been related by canon fire other fortified and

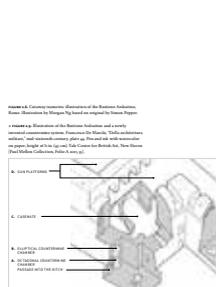


Figure 1.10. View of the Rocca Pallatina in Perugia by Antonio da Sangallo the Younger and Francesco de' Rosselli. From the book *Trattato di Architettura*, 1546. Reprinted by permission of the publisher, Giorgio Neri Pozza.

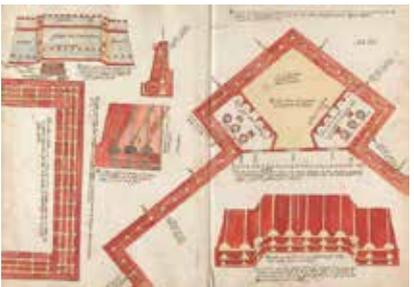
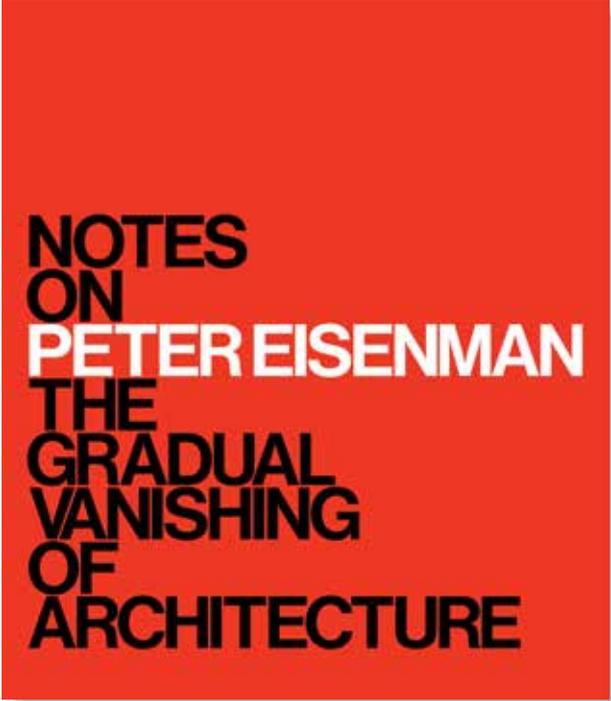


Figure 1.11. View of the Rocca Pallatina in Perugia by Antonio da Sangallo the Younger and Francesco de' Rosselli. From the book *Trattato di Architettura*, 1546. Reprinted by permission of the publisher, Giorgio Neri Pozza.



15 color + 35 b/w illus.
 176pp. 254 x 216 mm
 Hardcover ISBN 9780300282450
 April 2025 £40.00 / €45.00 / \$50.00

Notes On Peter Eisenman

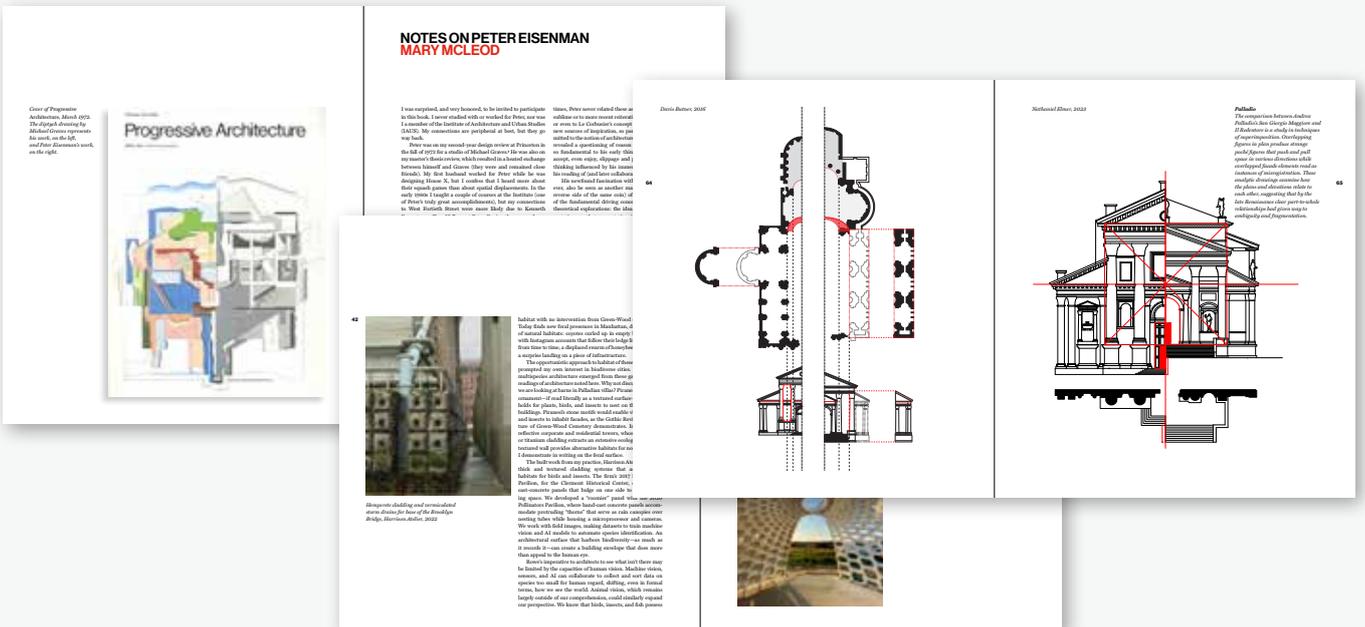
The Gradual Vanishing of Architecture

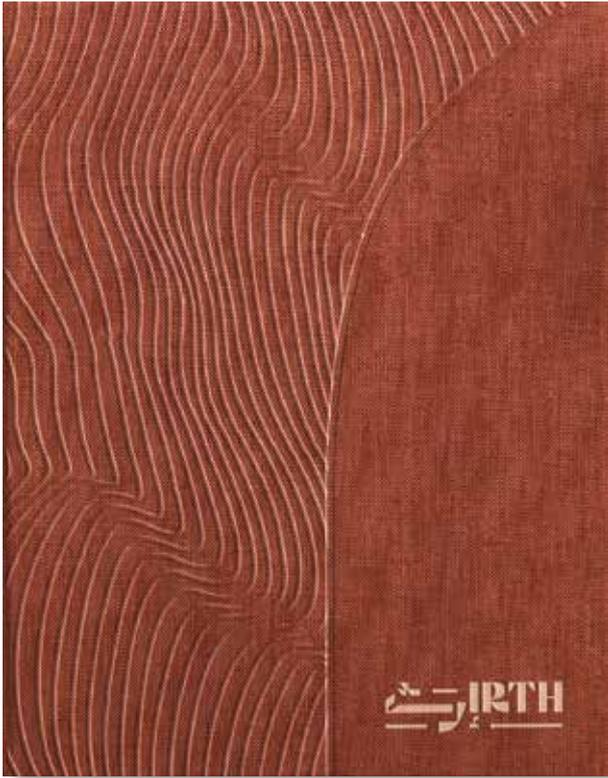
Edited by M. Surry Schlabs

A celebration of Peter Eisenman’s illustrious career as architect, thinker, author, and educator

Known for his architecture, writing, and teaching, Peter Eisenman (b. 1932) has shaped the field of contemporary architecture through innovative design and thinking. His works include single-family residences such as his “House” series (1968–75) and cultural structures such as the Wexner Center for the Arts, Ohio (1989), and the Memorial to the Murdered Jews of Europe in Berlin (2005). Both his writings and his buildings have integrated architecture with philosophy in a manner that is playful and evocative. This volume brings together a distinguished group of architects and historians, teachers and students, and friends and colleagues to frame and explore Eisenman’s many extraordinary contributions to the architectural discourse and to consider his legacy.

Distributed for the Yale School of Architecture





IRTH

Unveiling the Narratives of Architectural Materiality

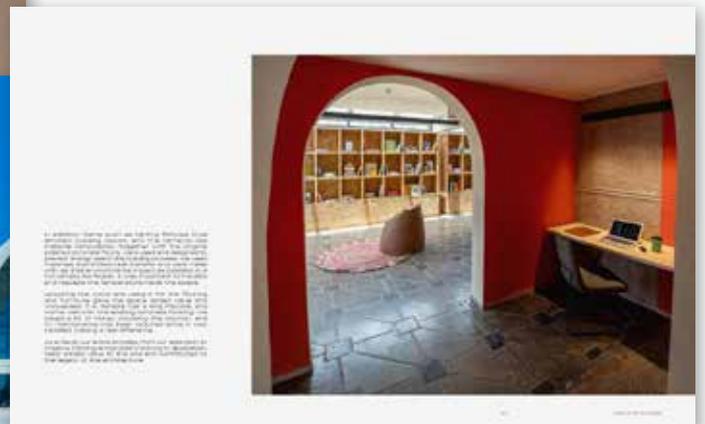
Edited by the Curatorial Team of the National Pavilion of Saudi Arabia at la Biennale di Venezia

The National Pavilion of Saudi Arabia's contribution to the Biennale Architettura 2023's debate on the future of architecture through the concept of materiality.

This book invites readers to dive deeper into the captivating dialogue between materiality and imagination, as envisioned by IRTH (pronounced like "earth") at the 18th International Architecture Exhibition—La Biennale di Venezia. Prepared for the Biennale Architettura 2023, for which the theme was "The Laboratory of the Future," IRTH immerses visitors into the profound interplay between material and immaterial. It chronicles the National Pavilion of Saudi Arabia's multi-faceted contribution to the discussion, in which the essence of earth as a material becomes a canvas for envisioning tomorrow's architectural legacies. In a curatorial journey told through essays from visionary architects, researchers, and experimental material alchemists, the book represents the multiple viewpoints and projects emerging from Saudi Arabia and its wider region.

Published by Paul Holberton Publishing

200 colour plates
 336pp. 310 x 250 mm
 Hardcover ISBN 9781913645632
 January 2025 £45.00 / €50.00 / \$55.00
 Not available for sale in France & Italy





The House and Studio of Victor Horta

20 Years of Restoration

Edited by Barbara Van der Wee

With contributions by Barbara Van der Wee, Françoise Aubry and Benjamin Zurstrassen

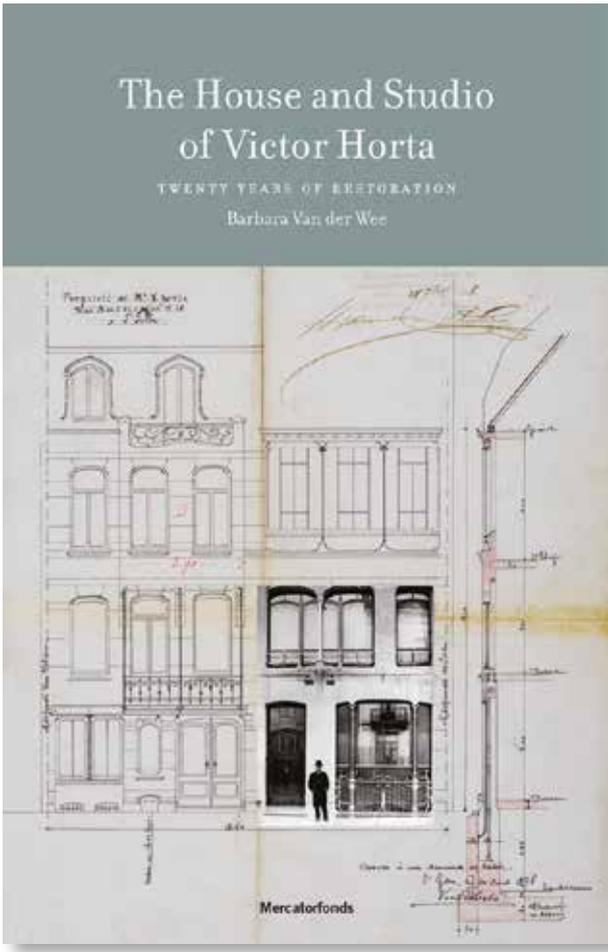
The story of how the Belgian Art Nouveau architect Victor Horta conceived his private residence/studio and how architect Barbara Van Der Wee restored it to its original splendour

Victor Horta (1861–1947) is considered the most prominent Belgian architect of the Art Nouveau movement. His private house in Brussels, built in 1901, is a rare and stunning example of this style. In 1990, Barbara Van der Wee was given the challenging task of restoring the house—its original architectural concept being compromised over the years due to many renovations—and of transforming it into a house museum.

In this book, she tells the story of her encounter with the house and the various ways in which she explored Horta's home as well as his work, thoughts, and dreams.

World except Benelux.

Published by Mercatorfonds



100 colour + b/w illus.
160pp. 265 x 170 mm
Hardcover ISBN 9780300273205
October 2025 £40.00 / €45.00 / \$50.00



NEW

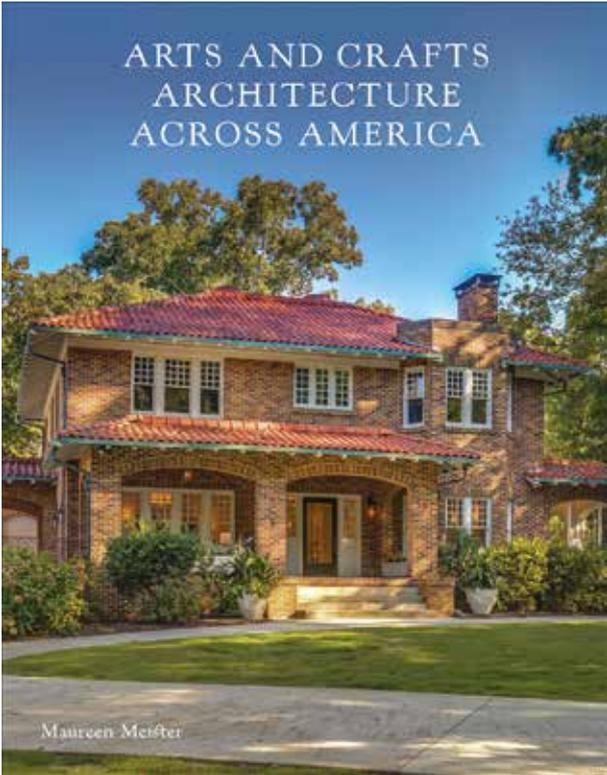
Arts and Crafts Architecture across America

Maureen Meister

A beautifully illustrated exploration of Arts and Crafts buildings across the United States, showcasing the movement's wide reach and regional variations

After the Arts and Crafts movement coalesced in Britain at the end of the nineteenth century, it made its way quickly to the United States. Architects and artisans embraced its values, advocating for handcraft in building design while promoting a respect for nature, simplicity, native materials, and regional culture. Taking the reader on a journey from coast to coast, this book presents buildings that reflect Arts and Crafts ideals in distinctive ways and connects them to the movement's major themes.

Beautifully illustrated with 150 images, Arts and Crafts Architecture across America features buildings from Boston to San Diego, highlighting iconic examples by Ralph Adams Cram, Irving J. Gill, Greene and Greene, and Frank Lloyd Wright. The book also brings to the fore many lesser-known figures, including women architects such as Marion Mahony and Cora Cadwallader Tuttle and Black architects such as William A. Hazel and Paul R. Williams.



140 colour + 10 b/w illus.
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Frank Lloyd Wright's Bogk House

A Bold Experiment

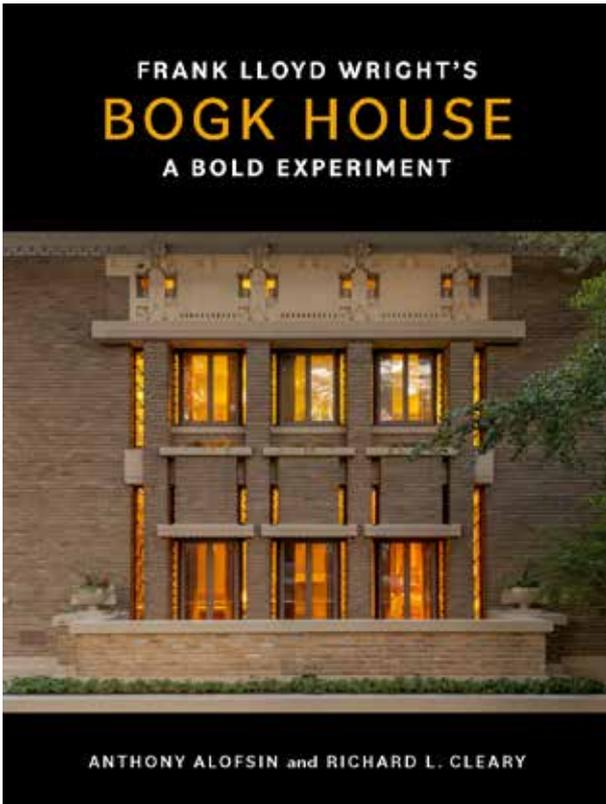
Anthony Alofsin and Richard L. Cleary

A trove of insights into and images of an important, little-known Frank Lloyd Wright building

The house that Frank Lloyd Wright designed for Frederick C. and Katherine G. Bogk in Milwaukee, Wisconsin, in 1916 occupies a unique position in Wright's career: it is the only fully realized house designed in the teens that demonstrates his fascination with Primitivism, the use of non-Western sources as an inspiration for modern design. This book traces Wright's exploration alongside the stories of an immigrant family's rise and Milwaukee's emergence as a vibrant city. It also documents the interiors, relatively unchanged for over a century, that represent Wright's approach to total design.

Written by two eminent architectural historians and Wright scholars, Anthony Alofsin and Richard L. Cleary, this book offers new insight into the evolution of Wright's design process during the least understood decade of his career. The book draws on a fascinating cache of unpublished letters, photographs, drawings, and documents in the private archive of the Elsner family, who owned the house from 1955 to 2023.

Distributed for Frank Lloyd Wright's Burnham Block, Inc.



33 colour + 37 b/w illus.
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Hardcover ISBN 9780300282375
October 2025 £40.00 / €45.00 / \$50.00

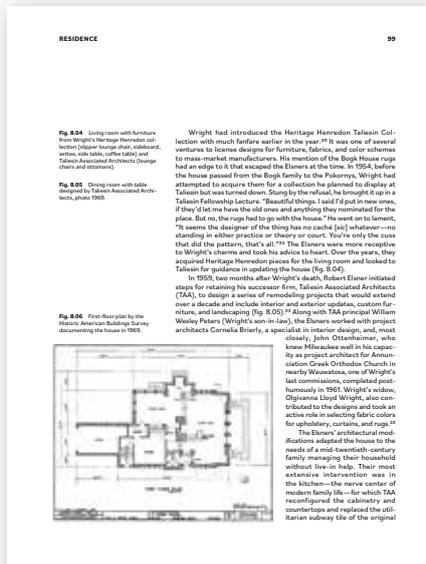


88 FRANK LLOYD WRIGHT'S BOOK HOUSE



Fig. 8.04 Living room with furniture from Wright's Heritage Homebased collection (Dipper lounge chair, sideboard, settee, side table, coffee table) and Talsma-associated objects (George chairs and ottoman).

Fig. 8.05 Dining room with table designed by Talsma Associated Architects, photo 1965.

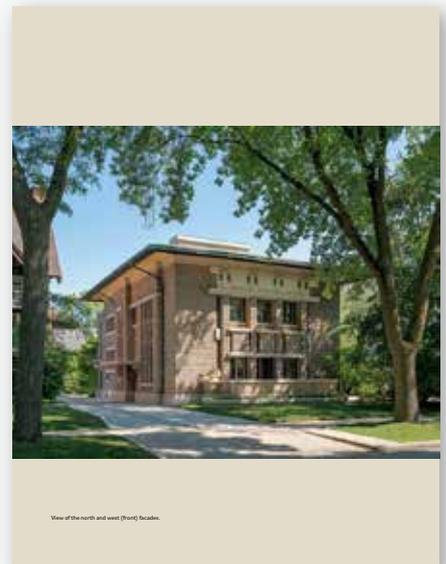


RESIDENCE

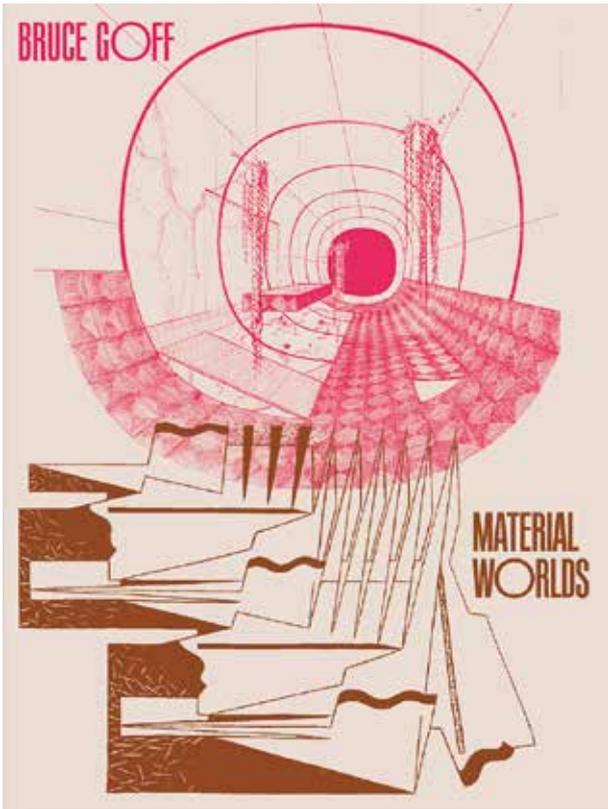
Fig. 8.06 First-floor plan by the Historic American Building Survey documenting the house in 1965.

Fig. 8.07 Living room wall with art glass windows and French doors to the terrace.

Fig. 8.08 View of the frontside of the original year of the finished and complete plans depicting a pair of cranes.



View of the north and west (front) facade.



250 colour illus.
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 Hardcover ISBN 9780300284072
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Bruce Goff

Material Worlds



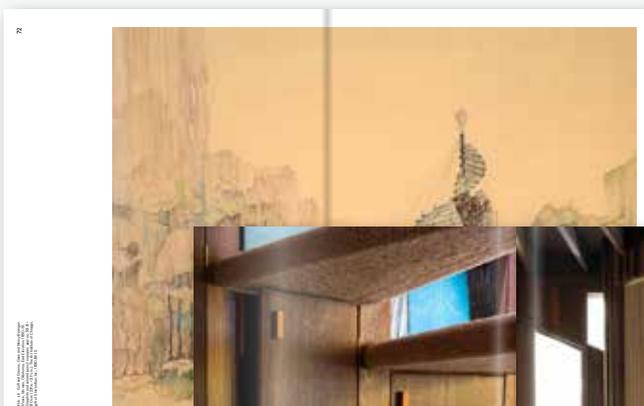
Edited by Alison Fisher and Craig Lee

A major exploration of the work of American architect Bruce Goff, including the paintings, objects, and ephemera often overshadowed by his architectural legacy

Celebrated as one of the most innovative and daring architects of the twentieth century, Bruce Goff (1904–1982) imagined a truly independent modern American architecture throughout his six-decade-long career, which began when he was just twelve years old, working as an apprentice at an architectural firm in Tulsa, Oklahoma. Distinguishing himself from the restrained modernism of the postwar period, Goff created single-family homes that were at once livable and adventurous, featuring radical spatial relationships, and designed fantastical large-scale commercial and industrial spaces.

His architectural legacy often overshadows his equally experimental artistic career; this book explores the full sweep of Goff's creativity, which flowed between media and artistic practices. It highlights 150 objects, including architectural drawings and models; abstract paintings; and photographs, ephemera, and building fragments. Inspired by a range of cultural and artistic traditions, from Native American art to Japanese joinery and the landscapes of science fiction, Goff's work represents a unique synthesis of diverse influences.

Distributed for the Art Institute of Chicago





185 colour illus
 208pp. 286 x 244 mm
 Hardcover ISBN 9781913107482
 September 2025 £45.00 / €55.00 / \$60.00

Architecture and Artifice



The Crafted Surface in Eighteenth-Century Building Practice

Christine Casey

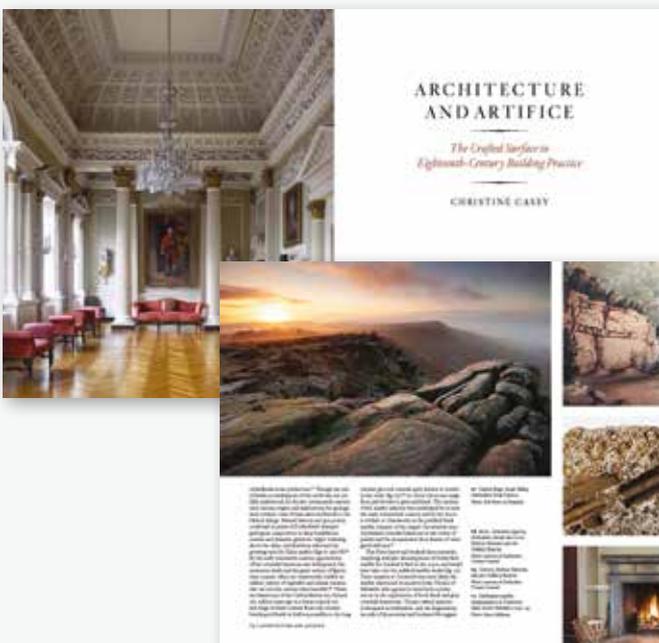
Revealing the materials and craftsmanship that shaped the look of eighteenth-century architecture in Britain and Ireland

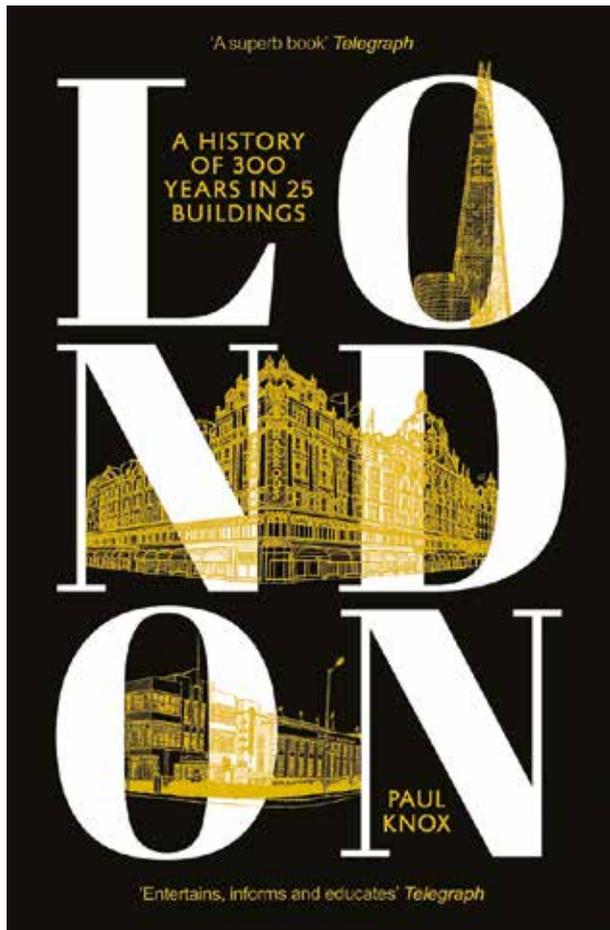
This book uncovers the overlooked material practices that were crucial to architectural production in the eighteenth century. Centred on the architecture of England and Ireland, it examines the facing materials that define the distinctive character of cities and regions.

Focusing on the final stages of construction—the external façade and interior finishes in stone, plaster, and wood—*Architecture and Artifice* combines archival research with insights from architectural conservation to reveal the hidden techniques behind these structures. It explores the lives of craftsmen, uncovering the unwritten standards that guided their work and argues for the agency of materials and craft in shaping the meanings of eighteenth-century buildings.

Featuring a cast of lesser-known craftsmen alongside new perspectives on iconic structures such as Chatsworth, the Cambridge Senate House, and Dublin’s Parliament House, the book introduces a wealth of previously unpublished archival material uncovering the intricate processes and people behind the era’s most enduring buildings.

Distributed for the Paul Mellon Centre for Studies in British Art





London

A History of 300 Years in 25 Buildings



Paul Knox

A lively new history of London told through twenty-five buildings, from iconic Georgian townhouses to the Shard

A walk along any London street takes you past a wealth of seemingly ordinary buildings: an Edwardian church, modernist postwar council housing, stuccoed Italianate terraces, a Bauhaus-inspired library. But these buildings are not just functional. They are evidence of London's rich and diverse history and have shaped people's experiences, identities, and relationships.

In this engaging study, Paul L. Knox traces the history of London from the Georgian era to the present day through twenty-five surviving buildings. Knox explores where people lived and worked, from grand Regency squares to Victorian workshops, and highlights the impact of migration, gentrification, and inequality. We see famous buildings, like Harrods and Abbey Road Studios, and everyday places like Rochelle Street School and Thamesmead.

Each historical period has introduced new buildings, and old ones have been repurposed. As Knox shows, it is the living history of these buildings that makes up the vibrant, but exceptionally unequal, city of today.

88 colour illus.

448pp. 198 x 129 mm

Paper ISBN 9780300284249

June 2025 £12.99 / €15.00 / \$20.00



3 No. 2 Warehouse, Import Dock, West India Quay

ONE of the few buildings to survive the comprehensive redevelopment of London's docklands, No. 2 Warehouse on the West India Quay is tucked away at the extreme northwestern corner of the Isle of Dogs. Dwarfed among the gleaming new high-rise developments of Canary Wharf and spruced up to accommodate new tenants, it can come across as rather Disneyfied: a token effort at conservation, preserved along with a few renovated dockside cranes, ships' anchors and buoys to lend a whiff of place-based identity to the anonymous forest of new luxury apartment and office towers and hotels. There can be no doubt, though, as to its original function, with its barred windows and vertical bays—called loopholes—where goods would have been hoisted up and swung into storage through the doors.

The functional and symbolic importance of the warehouses cannot be overstated. In sheer physical terms, the warehouses of the West India Docks were a remarkable achievement: a range of nine that eventually stretched uninterrupted along the quayside for more than a kilometre (half a mile): 'one of the great monuments of European commercial power.'

11 No. 2 Warehouse, West India Quay



10 The central pair of town homes on the north side of Bedford Square

maintained by a committee of residents. The square itself served as the focal point for a whole new network of streets and mews laid out by the estate. Gower Street to the east, Store Street to the north and Bedford Avenue to the south all took shape at the same time as the square, with Scott and Grews responsible for many of the houses. The building of Bedford Square and the adjacent streets 'inaugurated the systematic transformation of the pastures of northern Bloomsbury into a restricted upper-middle-class suburb.'²² The development of the estate continued through the completion of Gordon Square in 1860. By that time there were more than thirty squares in the West End. The Great Estates had formed an archipelago of inwardly oriented residential enclaves, each with discreetly located streets of shops

NEW

The Country House Dining Room

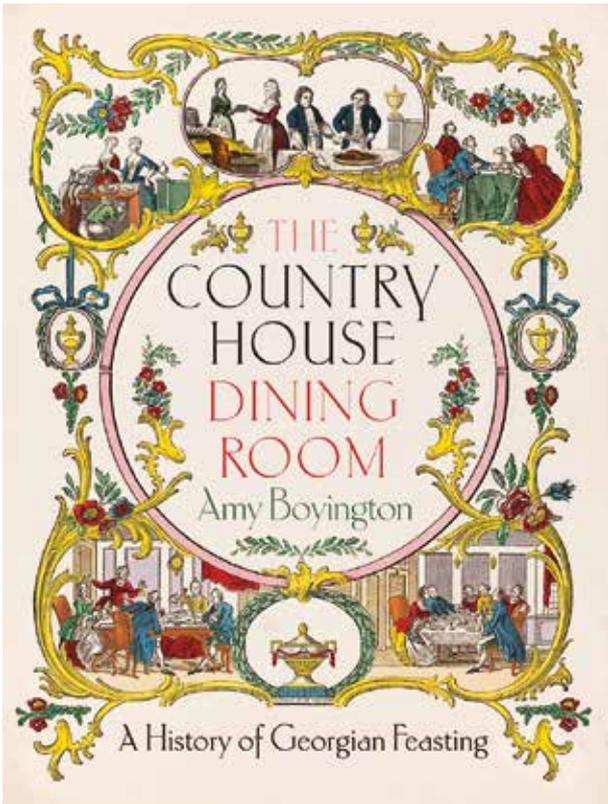
A History of Georgian Feasting

Amy Boyington

Combining architectural, social, and cultural history to explore the significance of the Country House Dining Room during the Georgian era

The eighteenth-century country house dining room was a symbol of social status, wealth, and cultural refinement, operating as both a functional space and a theatrical venue for displaying power. Drawing on the most fashionable architectural styles of the day, these rooms were meticulously crafted to convey the owner's affluence and sophistication. The design and decoration of the dining room itself became an integral part of the dining experience, with fine art, antique sculptures, and exquisite furnishings enhancing the room's grandeur. Table settings, featuring intricate porcelain, silverware, and glassware emphasised the importance of aesthetic presentation, further reinforcing the owner's social aspirations.

This book charts how the country house dining room encapsulated the social, cultural, and political dynamics of the Georgian era. Through its design, rituals, and contradictions, it served as a microcosm of the broader societal values and hierarchies of the time. Dining was not merely about sustenance, but a reflection of status, identity, and the complexities of social interaction.



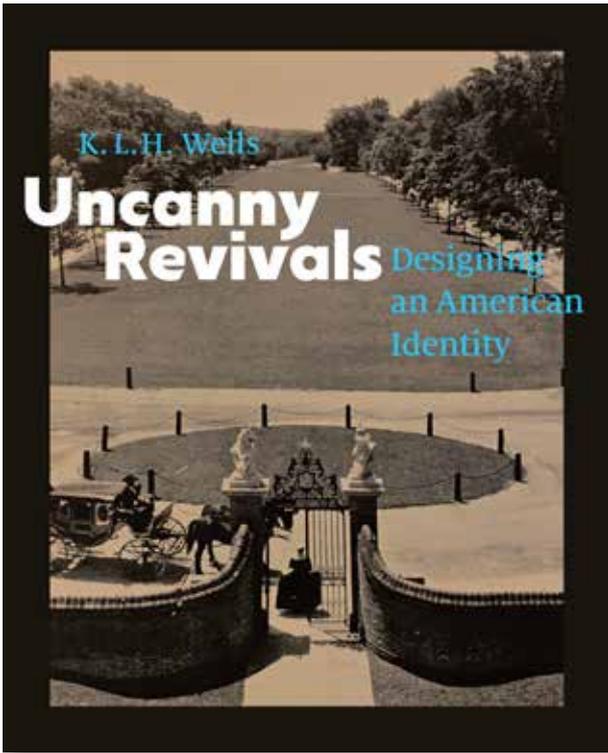
90 colour illus.

208pp. 256 x 192 mm

Hardcover ISBN 9780300276923

May 2026 £25.00 / €30.00 / \$35.00





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 April 2026 £50.00 / €60.00 / \$65.00

Uncanny Revivals

Designing an American Identity

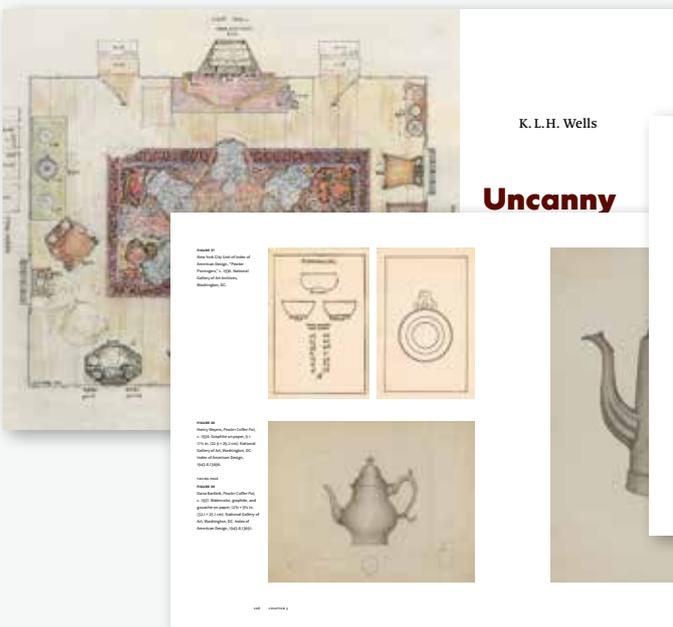


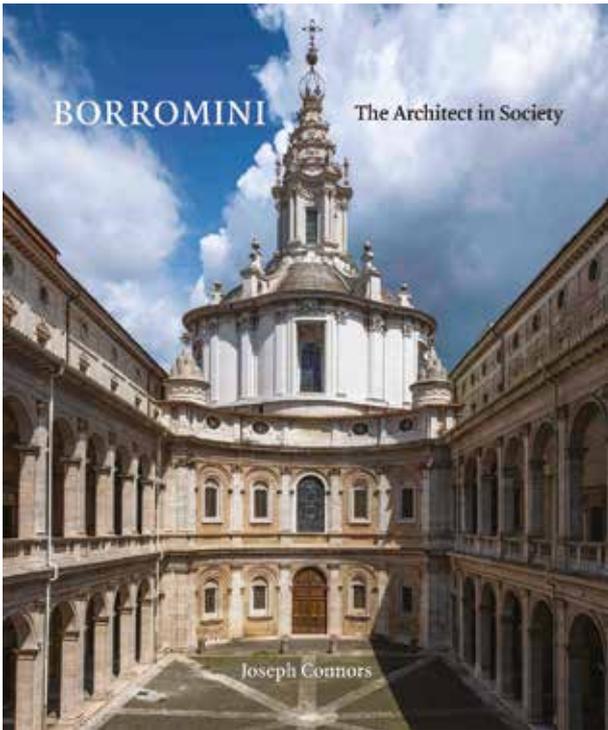
K. L. H. Wells

An examination of how immersive colonial revival projects contributed to the formation of a White nationalist identity by inviting viewers to step into the past

From 1930 to 1950, a number of design projects in the United States appeared to bring early American history to life. Sites and artworks such as Colonial Williamsburg, the Winterthur Museum, the Index of American Design, and Narcissa Niblack Thorne's miniature period rooms created immersive fantasies of the past in which visitors seemed to have direct contact with the look and feel of history. Accessible and entertaining for general audiences, these popular projects also had the unsettling effect of naturalizing political ideologies of racial inequality.

K. L. H. Wells examines the ways that colonial revival design produced new racial identifications in which the nation's European immigrant communities and "old stock" Americans transformed from being seen as individual groups differentiated by region, ethnicity, and class to a White race with shared ties to early American history.





850 colour + b/w illus
 800pp. 290 x 240 mm
 Hardcover, 2 Volumes ISBN 9781916237834
 September 2026 £70.00 / €85.00 / \$95.00

Borromini

The Architect in Society



Joseph Connors

A sweeping two-volume exploration of the life and work of the Italian architect Francesco Borromini

One of the greatest and most idiosyncratic architects of the Roman Baroque, Francesco Borromini (1599–1667), is above all remembered for his major commissions, such as San Carlo alle Quattro Fontane, the Oratorio dei Filippini, Sant’Ivo alla Sapienza, and Sant’Agnese in Agone—spectacular buildings that brilliantly shaped the fabric of the Counter-Reformation city. Over two volumes, Joseph Connors outlines Borromini’s life and buildings, from his youth and early Roman work, his early maturity, his rise to fame, and his mature work, under the patronage of a succession of powerful popes. Connors considers the early biographies of Borromini, the fate of his drawings, reactions to his work, and revivals in his reputation. Themes of the architect and society in seventeenth-century Rome are organized around the architect’s collections of drawings, models, books, natural wonders, antiquities, and his friendships.

This elegant and scholarly monograph will form the fundamental basis of all future scholarship in the field. Thoroughly illustrated with archival material and new photography by Edward Burtynsky, widely recognized as one of the world’s leading photographers and honoured as Master of Photography at Photo London in 2018, and awarded in 2022 the Outstanding Contribution to Photography by the World Photography Organisation.

Distributed for the Burlington Press

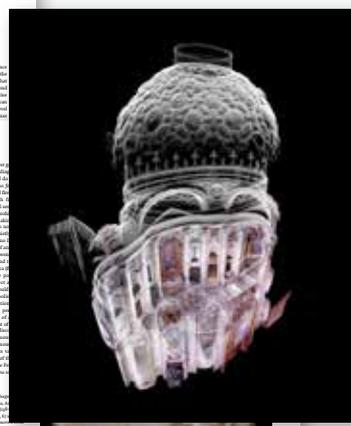


Bernini and Borromini at St. Peter's

...to understand the commission, it will be helpful to read some pages to Comeniani's sketch. The focus of the sketch is the main dome, as an oval, the main 'cylinder' that should cover the space and not be a wall for the second dome, as a slightly taller dome. In the 'Comeniani' sketch, the dome is a simple, rounded shape, but in the final design, it is a more complex, multi-tiered structure. The sketch also shows the side chapels and the overall layout of the church.



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San Carlo alle Quattro Fontane

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Gothic by Design

The Dawn of Architectural Draftsmanship

Femke Speelberg; With Melanie Holcomb

Rare architectural drawings from the Gothic period uncover a flourishing tradition of design and draftsmanship, making this book essential for understanding the roots of modern architecture

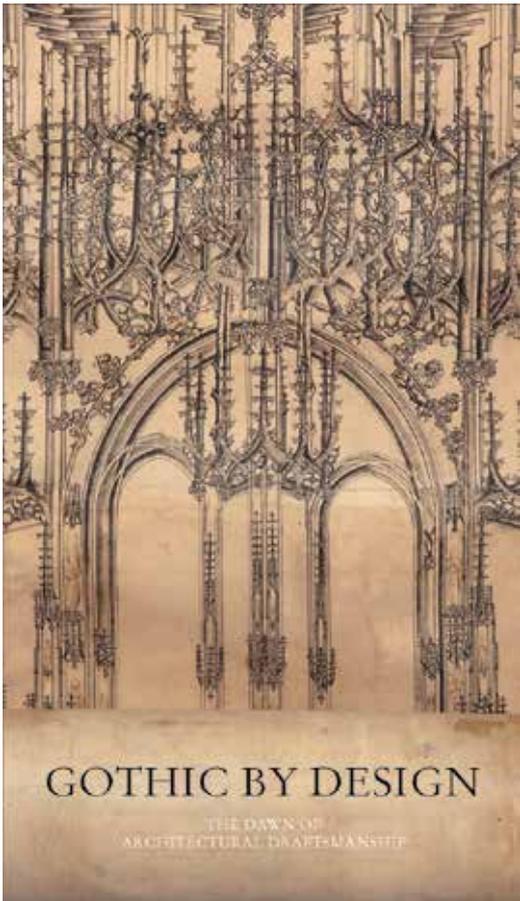
The Gothic era produced some of the Western world's most imposing structures, today icons of the European cityscape. Unlike buildings from the Renaissance onward, these medieval works are rarely discussed as the products of the ingenious, innovative contributions of individual architects. This book challenges that common perception by asserting the significant impact of draftsmanship on the development of the Gothic style from the twelfth to early sixteenth century.

Gothic by Design includes surprising ties to contemporary concerns, showing how these works on paper functioned on and off the building site, established the basis for modern concepts of artistic identity and intellectual property, and provided evidence of the long afterlife of Gothic design strategies and their potential use today in sustainable architecture.

Published by the Metropolitan Museum of Art/Distributed by Yale University Press

Exhibition Schedule:

The Metropolitan Museum of Art, New York
(April 16–July 19, 2026)



130 colour illus.
160pp. 305 x 152 mm
Hardcover ISBN 9781588398086
April 2026 £30.00 / €35.00 / \$40.00



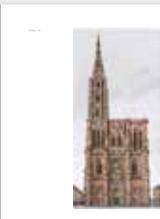
VISION MADE VISIBLE: THE GOTHIC BUILDING TRADITION AND ARCHITECTURAL DRAFTSMANSHIP

Femke Speelberg

The Gothic architectural tradition—
the architecture of design

In 1776, the German poet Johann Wolfgang von Goethe visited the Cathedral of Notre-Dame in Strasbourg. [...] Having come of age in the time of enlightenment—the critical period of modern architecture fully governed by mind and reason—he was preoccupied to dislike the Gothic structure he encountered. Nothing, however, could have been further from the truth, and the text inadvertently changed Goethe's view on architecture. He was so impressed with the building's grandeur and "astonishing harmony" that he concluded it must be the work of a single superior architect, even as he admitted it must be the work of many hands. [...] It is this text that has become the most cited and most influential statement on the Gothic architectural tradition.

Despite Goethe's early embrace of Gothic architecture in the literary tradition of the *Sturm und Drang* movement, his text has been read as a rejection of Gothic architecture. [...] This book challenges that common perception by asserting the significant impact of draftsmanship on the development of the Gothic style from the twelfth to early sixteenth century.



Scaled Architecture

FROM THE TWELFTH CENTURY ONWARD, the architectural vocabulary that we have come to know as Gothic also began to influence the design of freestanding monuments (chairs, furniture, mirrors, stained glass, and various kinds of other precious objects). While architectural elements had been incorporated previously, they were generally modified after much older prototypes that did not resemble the places in which they were housed. The art historian James Basing has suggested that the visible shift towards adherence to contemporary architecture was influenced directly by the adoption of scaled architectural drawings in the building process. Not only did he argue that the possibility of parchment drawings allowed new designs to be shared more easily with (and from) other workshops, but that their scaled-down appearance naturally suggested and facilitated the translation to models of different sizes. He also carefully hinted, moreover, at a development with deeper implications.

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